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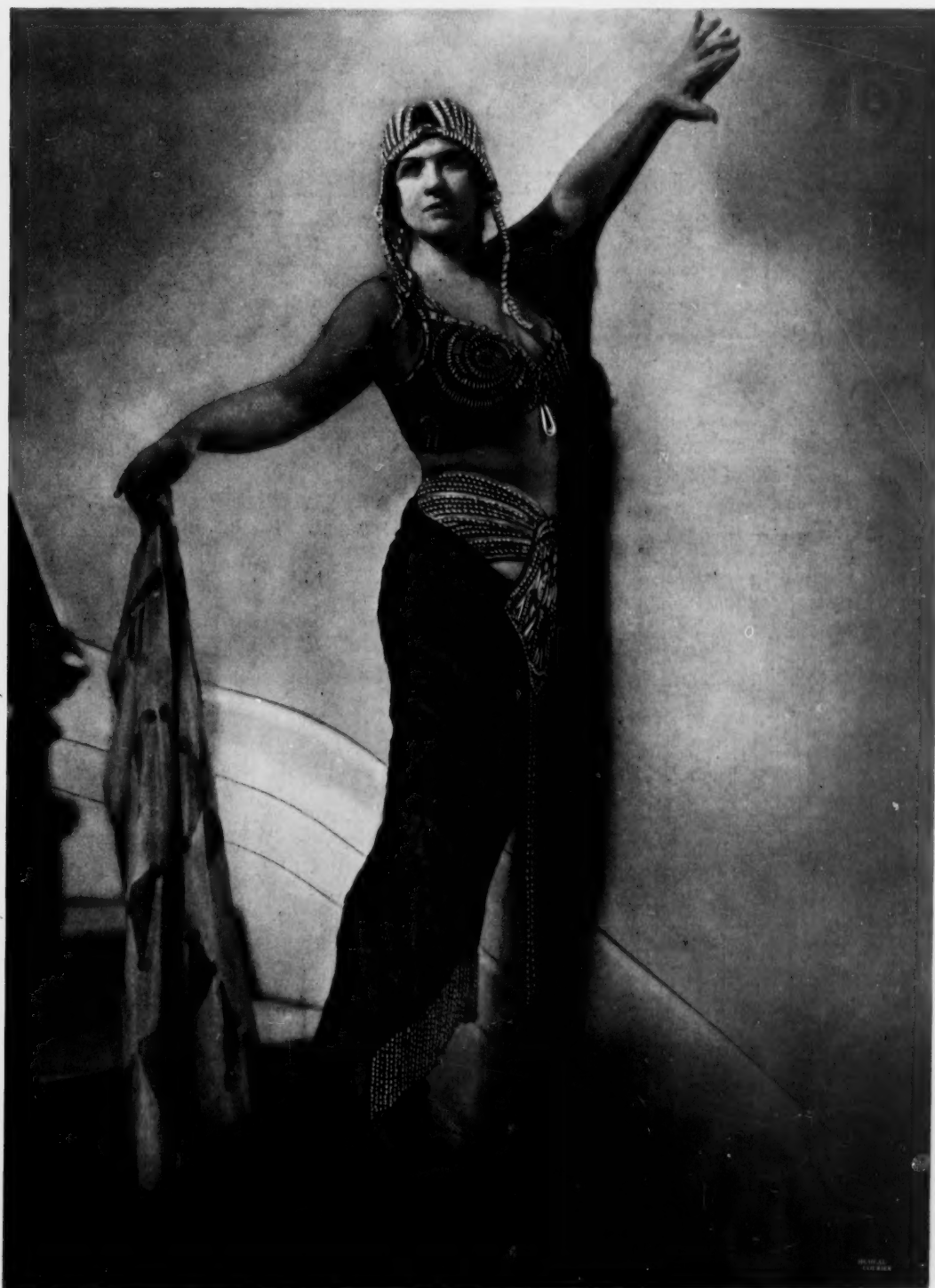
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WHOLE NO. 1868.

OPERA IN ITALY FLOURISHES DESPITE COUNTRY'S WAR DOINGS.

Notwithstanding the war the Italians still retain their vivid interest in opera. The four principal theatres are already busy with their principal season—the Italian season as a whole is divided into several shorter seasons, the principal one of which begins at Christmas time and extends nearly through February. In the smaller cities there is opera as well, but to a great extent these less important companies are organized this year on the coöperative basis, the net receipts being divided among the members of the company from manager down to the eighteenth super, according to his or her importance. And as a matter of fact there are generally more or less net receipts to be divided, for the only actual expense of such a company is for rent, light and heat of the theatre and such little printing as is done.

La Scala, Milan.

According to advices just received, the season at La Scala is now on, having begun on December 25 with "Prince Igor," principal interpreters being Dalla Rizza, Royer Schipa (tenor), Danise (baritone), and Cirino (bass). December 28 saw the performance of "Aida" with Rosa Raisa in the title role, Elvira Casazza as Amneris, and Crimi as Radames.

The repertoire for the season will include Borodin's "Prince Igor," Zandonai's "Francesco da Rimini," a seldom heard opera of Verdi's, "The Battle of Legnano," Massenet's "Manon," "Isabeau" (directed by Mascagni), "Martha," "Barber of Seville," "Aida," "Andrea Chénier," and Puccini's "Bohème." The forces of the house will unite also in several performances of César Franck's oratorio, "The Beatitudes." The ballet of the season will be "Excelsior."

The "protagonisti" of the various operas—a gentle Italian way for saying "stars"—will be as follows: Rosa Raisa in "Aida," "The Battle of Legnano," "Francesca da Rimini"; Rosina Storchio, in "Manon"; Elvira de Hidalgo, in the "Barber of Seville" and "Martha"; and Gilda Dalla Rizza, in "Prince Igor" and "Andrea Chénier"; Bonci will be featured in "Bohème" and "Martha"; de Luccia (baritone) and Stracciari (bass) in the "Barber of Seville," the latter also in "Chénier."

Among the prominent principals of the company whose names have not already been mentioned are Armando Crabbé, who is our old friend Armand Crabbé, formerly of the Chicago Opera Company; Giulio Crimi, tenor, who has had successes at Covent Garden; Edouardo di Giovanni, who is no other than Edward Johnson, a good American, whose splendid success has kept him with the La Scala company—the leading one in Italy—for several years past; Giuseppe Danise, who was principal baritone at the Costanzi, Rome, last season; the veteran bass-baritone of the Metropolitan Opera, Antonio Pini-Corsi; and Tito Schipa, who is a light lyric tenor with an exceptionally agreeable voice, and was the beloved of the matinee girls of Naples last season at San Carlo.

The musical director will again be Gino Marinuzzi, a young man, one of the most capable in Italy, who has adopted Toscanini's habit of conducting without score. Production will be on the same liberal scale as usual, there being one hundred players in the orchestra, chorus of a hundred, a boys' chorus of twenty-four and thirty members of the stage band. The ballet, always a great feature of La Scala, will be made up of no less than four hundred persons, including the supers.

It is a great credit to Milan to have brought such a season into being, notwithstanding the difficulties imposed by

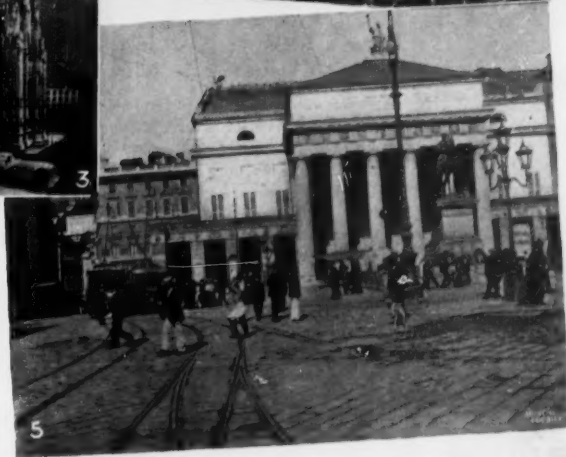
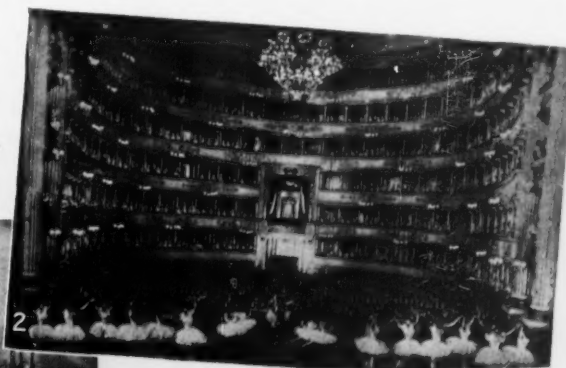
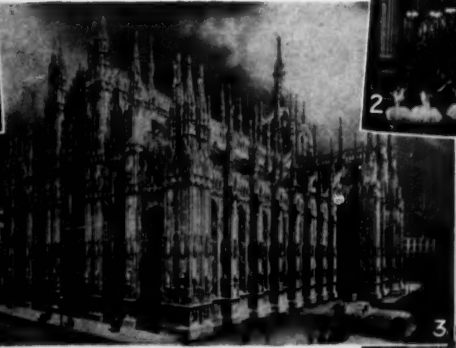
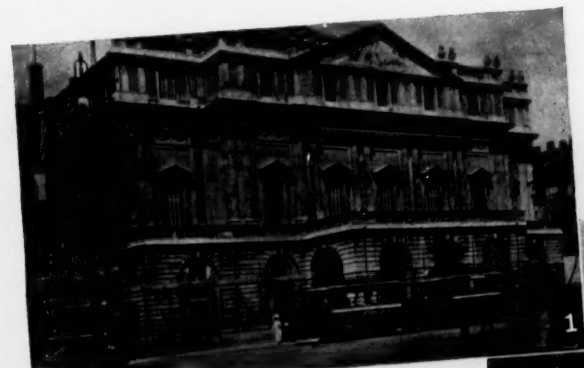
All the Leading Italian Opera Houses Are Open and Musically Active—Repertoires Much as Usual—Brilliant Casts and Excellent Conductors—What Is Going On in Milan, Rome, Naples, Etc.

the war, credit for the principal work going to the Duke Uberto Visconti di Modrone; to the general director, Vittorio Mingardi, and to the very energetic Walter Mocchi, principal figure of the new operatic combination, which includes La Scala, the Costanzi of Rome, and the Colon of Buenos Ayres.

Toscanini at the Dal Verme.

On Sunday evening, November 28, the fall season at the Teatro Dal Verme, Milan, which was organized and directed by Arturo Toscanini, came to a close with a performance of "Tosca" (Claudia Muzio, Tosca; Crimi, Cavaradossi; Bonini, Scarpia; in the afternoon) and "Falstaff" (in the evening). The public simply overflowed the theatre at both of these performances to express its admiration for Toscanini, and he was the recipient of numerous remembrances, including a gold medal from the city government, a gold chatelaine from the orchestra, a silver crown from the choral forces and a gold medal from the Countess Dal Verme, the proprietress of the theatre. All these were not only a recognition of the work which he has done during the season, but acknowledgment also of the fact that Toscanini himself not only originated and organized this season, but also contributed his services without charge, as did most of the principal artists who appeared. Net proceeds amounting to 210,000 lire were distributed among the families of musicians called away to the war, singers deprived of a living on account of the war, and to old and retired singers in need. Statistics of the season are as follows:

Opening date, September 18; closing date, November 28; number of performances, forty-two, divided among seven operas; eight of "Mme. Sans-Gêne," sale amounting to 56,000 lire, two of "Pagliacci" and the "Secret of



OPERA HOUSES OF ITALY AND MILAN CATHEDRAL.

(1) La Scala, Milan. (2) Interior of La Scala, Milan. (3) "Frozen Music" (The Milan Cathedral). (4) San Carlo Royal Opera House at Naples; built in 1727. (5) Teatro Carlo Felice, Genoa's opera house.

Susanne" (70,000 lire), eight of "Traviata" (20,000 lire), eleven of "Tosca" (13,000 lire), six of "Masked Ball" (80,000 lire) and seven of "Falstaff" (40,000 lire); total receipts amounted to 369,000 lire and after payment of expenses the net balance was 210,000 lire, as already said. Two performances of "Pagliacci" had a seat sale of 70,000 lire, presumably those in which Caruso appeared and for which special prices were charged.

Rome.

The season at the Costanzi also began on December 26 with a performance of "Boris Godunoff." The repertoire for this season will include "Manon," "Forza del destino," "Otello," "Traviata," "Mefistofele" (Boito), "Huguenots," "Andrea Chénier," "Bohème," and "Francesca da Rimini." The musical director again will be Edoardo Vitale. It will be noticed that the repertoire bears a strong resemblance to that of La Scala and many of the same artists will appear at both theatres owing to the combination referred to above, which includes both those theatres. This works out greatly to the advantage of Rome, which was not in the habit of having such good opera until the new combination was formed.

Teatro Manzoni is busy as is its custom with an operatic season at popular prices.

San Carlo at Naples

At the San Carlo of Naples a season has been prepared which will be even more important than usual, as Toscanini and Mascagni have both consented to conduct some performances. The other conductor, a citizen of Naples, is Guido Garaselli. The repertoire will include "Mme. Sans-Gêne," "Mefistofele," "Otello," "Norma," "Tosca," "Favorita," "Cavalleria" and others not included in the first notice. The list of artists as first announced was as follows: Ester Mazzoleni, Lucia Cannelli, Letizia Montecucchi, Tina d'Angelo, Olga Paradisi, Giuseppina Ciampaglia, Rinaldo Grassi, Riccardo Stracciari, Icilio Callega, Tito Schipa, Angelo Masini-Pieralli, Giacomo Rimini, Beniamino Gigli, de Crevantes, Mereu, Mugnoz. The ballet, always an important feature at Naples, will this year be Delibes' "Coppelia." The principal mezzo of the company, undoubtedly included in the above list under a stage name, is to be Sophie Brandt, formerly well known in America in operetta.

Carlo Felice at Genova.

Though details are not at hand just at the present moment, it is understood that the regular season at the Carlo Felice of Genova, which, with the principal houses of Naples, Rome and Milan, already mentioned, forms a quartet of most important Italian opera houses, already has begun under the direction of Tullio Serafin, a most capable conductor, who was very prominently mentioned last summer as Toscanini's successor at the Metropolitan.

Harrison Success in Wichita.

The accompanying picture, reading from left to right, includes Charles Harrison, tenor; Theodore Lindberg, conductor of the Wichita Symphony Orchestra; Myrtle Radcliffe, Mr. Harrison's accompanist, and Iris Pendleton, who managed the tour, and was taken ill at Wichita, Kan., where Mr. Harrison made such a marked impression with the Wichita Symphony Orchestra and so many requests were made to have him return in recital, that the engage-



A MUSICAL GROUP AT WICHITA.

ment is counted again on Mr. Harrison's list for the season of 1916-17.

The following is an excerpt from a report in the Wichita Daily Eagle, written by Mrs. Geneva Jocelyn Doze, musical editor, the leading musical critic of that city:

To say that Charles W. Harrison, tenor soloist with the Wichita Symphony Orchestra, Sunday afternoon at the New Crawford, received an ovation would be discounting it. It was a series of ovations, each appearance bringing tremendous applause. Not since John McCormack has any male voice been so enthusiastically re-

ceived. Even the members of the orchestra seemed unwilling to part with the singer. Harrison is young, of prepossessing appearance, good stage presence and considerable personal charm. There have been many comparisons of Harrison's and McCormack's voices and singing. But comparisons are "odorous" not to say odious and cruel sometimes. Each singer has his own place and work and will rise or fall on his own merits. Each individual hearer through the understanding and love of music he possesses must decide the merits. A criticism is only a personal viewpoint, after all.

But Charles Harrison's voice and work need no apologies, they speak for themselves. The voice is a rich, vibrant, sympathetic tenor flowing in melody without apparent effort. The singer has a keen sense of tone color and quality and delightful enunciation. His interpretation of the beautiful "Celeste Aida," by Verdi, was refreshing in its simple and unaffected appeal.

MINNEAPOLIS ORCHESTRA HAS OLIVE FREMSTAD AS SOLOIST.

Diva Acclaimed at New Year's Eve Concert—Orchestra Gives Brilliant Account of Itself—Working Boys' Band Has One Hundred Players and Rehearses Twice a Week.

Minneapolis, Minn., January 5, 1916.

The old year was ushered out by the Minneapolis Symphony Orchestra in a superb manner with the Friday night concert, December 31, at which Olive Fremstad was the soloist, and the new year was ushered in with a splendid concert on Sunday afternoon, January 2, with the orchestra at its best and Luella Chilson-Ohrman, soloist.

The Friday night concert was opened with a fine rendition of Weber's "Freischütz" overture. Much interest centered in the Hugo Alfvén symphony, No. 3, in E major. This is a great work that will bear many repetitions. It is filled with joy and sunshine and depicts a knight in a far off land longing for home. The first movement is jubilant with joy, the second is stately and gives the English horn and bassoon the sombre themes. The third movement is a sprightly theme in fugal form, and the fourth is opened with a blaring trumpet call, followed by a rushing, merry string passage. Emil Oberhoffer led his men to the pinnacle of each emotion expressed by Alfvén.

Strauss' "Till Eulenspiegel's Merry Pranks" presaged the blowing of the merry horns by the crowds that welcomed the new year about two hours later.

Olive Fremstad gave of her very best, both in Schubert's "Die Allmacht," op. 79, No. 2, and the finale to "Götterdämmerung" (Brünnhilde's Self Immolation), in which scene Mme. Fremstad was superb. Minneapolis is proud to claim this famous artist as a daughter, but the applause she received was due to her great gifts and not at all because we feel she is really our own.

SUNDAY "POP" CONCERT.

The new musical year of local music began with the "March of the Boyards," by Halvorsen, at the Sunday, January 2, concert. Goldmark's overture, "Sakuntala," was a great contrast, and the suite from the ballet "La Korrigane," by Widor, was played for the first time in Minneapolis. It received deserved applause. Enesco's "Roumanian Rhapsody, No. 1," is a curious and interesting composition, while the overture to "Mignon" came as a happy contrast. "The Spanish Caprice," by Rimsky-Korsakow, closed auspiciously this day's music.

The soloist was Luella Chilson-Ohrman, who was the soprano on the 1913 spring tour of the orchestra and has been heard twice besides. She sang Bellini's aria, "Ah, Rendimi," from "Puritani," and Verdi's "Caro nome," from "Rigoletto."

A PRACTICAL BANDMASTER.

Thirty-four years ago C. C. Heinzeman left Gilmore's Band in Boston, with the idea of specializing in boys' bands. This he has done ever since, most of the time in Minneapolis. Some years ago he drilled the Journal Band, and when one looks into the sort of positions those boys now hold, it is seen that all of them have "made good." They are to be found in the Minneapolis Symphony Orchestra and all through the musical life of the city. About once a month Mr. Heinzeman gives his boys a little talk on honesty, kindness, unselfishness, smoking, drinking and all the other moral subjects that boys have to solve.

Mr. Heinzeman now has the Working Boys' Band of one hundred players, with a beginners' class of thirty-eight more. The band holds two rehearsals weekly, while the auxiliary band meets Saturday mornings. Mr. Heinzeman holds these boys through fair treatment and his own musical proficiency. His discipline is wonderful and the musical results most satisfactory. On January 4 this band gave its second annual benefit at the Auditorium. A varied program was given with the assistance of Minnie Ran-

som, soprano; William MacPhail, violinist; Walter Leon, tenor, with introductory remarks delivered by Mrs. E. J. Carpenter. The band is supported by public subscription, the Tribune lends its printing offices for rehearsals, and many prominent people, including Judge Waite, of the Juvenile Court, who is president of the association, are interested in it. Lessons are given gratis to the boys; their music, instruments and uniforms (a brilliant red) are also



CORNELIUS VAN VLIET.

Solo cellist of the Minneapolis Symphony Orchestra in snowbound Minneapolis.

given them. In return the boys are expected to play gratis at a few public functions. A few pay engagements also come to them. No finer influence could come to boys, especially newsboys and those whose means would preclude them from studying.

Mr. Heinzeman has ideas of his own about the drilling of such a number of boys. For example, he tells whether or not the boys are keeping time by having them beat time with the foot. It is condemned by some, but, when one thinks that the boy is blowing and cannot count out loud, there must be some way of checking them up. The result is quite remarkable, they play well in tune and follow the stick. Their ages range from eight to fourteen years.

MINNEAPOLIS STRING QUARTET PLEASES.

The third concert of the season given under the auspices of the Chamber Music Society occurred at the Unitarian Church on January 3. The Minneapolis String Quartet, composed of symphony orchestra men, gave its very best performance thus far, and it brings great credit to a city to have such a fine quartet in its midst. The personnel is Richard Czerwonky, first violin; Franz Dicks, second violin; Karl Scheurer, viola, and Cornelius Van Vliet, cello. Beethoven's quartet in C minor, op. 18, No. 4, was given a musicianly reading characterized by great care as to detail. Two movements from Tancieff's B flat major, op. 19, quartet, was given its second performance here. The closing number was the Brahms quintet in G major, op. 111, the assisting artist being Jean Koch (also of the symphony orchestra), viola player. This work is characterized by beauty and sweetness. Splendid program notes had been prepared by Victor Nilsson, music critic of the Journal, which added greatly to the enjoyment of the evening.

VAN VLIET-JOHNSON BEETHOVEN PROGRAM.

The second Van Vliet-Johnson recital was given on the evening after the string quartet concert reviewed above. A Beethoven program was presented by these two excellent musicians, who pay strict attention to detail, and the whole evening was one of keen interest. Two sonatas formed the principal items on the program, the D major, op. 102, No. 2, and the A major, op. 69. Beethoven's variations on themes from Mozart's "Magic Flute" closed this enjoyable affair.

RUTH ANDERSON.

Marcella Craft Chosen for Philadelphia Appearance.

Marcella Craft has been engaged for the two regular concerts of the Philadelphia Symphony Orchestra, April 7 and 8. Miss Craft will sing the closing aria from Richard Strauss' "Salome" at these concerts, as well as another aria which has not yet been decided upon.

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EDITH MASON MAKES INITIAL GRETEL APPEARANCE IN NEW YORK.

Young American Soprano Scores Success at Metropolitan Opera House in Humperdinck's Fairy Opera.

Edith Mason, a newcomer to the Metropolitan Opera Company at the beginning of this season, already has been entrusted with four important roles, Sophie in the "Rosenkavalier," Oscar in the "Masked Ball," Papagena in the "Magic Flute," and Gretel in "Hänsel and Gretel." And in



Photo copyright by Mishkin, New York.
EDITH MASON AS GRETEL.

each and every one of them she has met with the heartiest evidences of approval from the public and a chorus of praise from the press. Gretel she sang for the first time at the Christmas matinee, doing the role without previous orchestra rehearsal, something which requires not only the ability to sing and act, but also a very high degree of musicianship, as all musicians who know Humperdinck's highly complicated score will appreciate.

That Miss Mason met with instantaneous and unqualified success is proved by the following notices from the New York papers of December 25:

There was yesterday a new Gretel and one whose beautiful voice was pleasing to tired ears. Edith Mason is one of the most promising additions the Metropolitan has secured in recent years. She has a fresh, clear voice, well produced and skillfully colored; her personality is pleasing and she has a distinct flair for the theatre. —New York Tribune.

Miss Mason was most acceptable and with Marie Mattfeld as Hänsel made the varying fortunes of the two children a matter of keen interest and delight to her youthful listeners. She was sprightly and pretty and sang the role well. —New York World.

Musically the performance had an important feature of novelty, in that there was a new Gretel, Edith Mason, who sang the role very well and acted it creditably. —New York Herald.

Edith Mason, the new American soprano, must have been very good as Gretel, because the children liked her immensely. A grown-up person who looked as if his word ought to carry weight about such things was heard to remark that her voice was *delectable* and of good quality, her enunciation excellent and her *blissful* conception of the character quite in keeping with its demands as to vivacity and artlessness. —New York Times.

Marie Mattfeld, in her usual capital characterization of the little German boy, and Edith Mason, the new American soprano as Gretel, matching Miss Mattfeld's performance, singing well and showing grasp of her role. —Brooklyn Eagle.

American singers were to the fore in the Metropolitan Opera House yesterday afternoon in "Hänsel and Gretel," with Edith Mason as a charmingly girlish Gretel. —Evening Telegram.

Miss Mason warmly received at first appearance as Gretel. In her work with Mme. Mattfeld, who sang Hänsel, Miss Mason turned every moment to good account. —Morning Telegraph.

Edith Mason for the first time had the distinction of appearing here in the part of Gretel. She sang her music with much brilliancy and acted with delightful girlishness. —New York American.

The performance introduced a new Gretel in Edith Mason, who pleased the house mightily. —New York Globe.

Robert Maitland in Canada.

This excerpt from the London (Ontario) Free Press, emphasizes Robert Maitland's recent Canadian success:

Robert Maitland, baritone, also appeared a favorite with the audience. With a voice of remarkable depth and resource, he appeared

in the first part of the program, despite his truly excellent work, to be holding himself in reserve. Later in the program, particularly in the aria, "Why Do the Nations," he called upon his reserve of strength and vigor required by that number, which he sang in a manner which proclaimed him to be a really great artist.

SOME D'ARNALLE ENCOMIUMS.

New York, Boston and Cleveland Press Excerpts.

Vernon d'Arnalle, who appeared this season in New York, Boston and Cleveland, received highly flattering comments from press and public alike. Following are several excerpts from leading newspapers:

The delightful thing about his singing was that it came from the heart and appealed to the heart. In short, that it was what song singing should be. —New York Tribune, October 27, 1915.

Mr. d'Arnalle proved himself to be a well trained and typical singer of German Lieder. He sang songs by Schubert, for example, with every evidence of understanding their content and with readings designed admirably to convey that understanding to his hearers. —New York Sun, October 27, 1915.

Vernon d'Arnalle, a baritone with a voice of great compass and of intrinsic beauty. . . . —New York Evening World, October 27, 1915.

Of imposing appearance and gracious manner, and with a voice both pleasing and resonant, Vernon d'Arnalle made his appearance at Aeolian Hall, Manhattan, yesterday afternoon and presented a series of German songs by Schubert, Franz, Schumann and Brahms, interspersed by English songs by Carpenter and Hadley, together with an Irish couplet. To say that D'Arnalle is good is expressing it mildly . . . and is worthy of the attention of music votaries. —Brooklyn (N. Y.) Standard Union, October 27, 1915.

He possesses a big baritone voice which seems to be under excellent control. —Cleveland Leader, November 13, 1915.

Mr. d'Arnalle sang folksongs of Brittany and the Neapolitans to the wild delight of his hearers. —Boston Globe, November 16, 1915.

Mr. d'Arnalle is perhaps one of the best baritones we have had this season, and his voice was heard yesterday to excellent advantage in diversified and arresting music. In his second group, which included French and Italian folksongs, Mr. d'Arnalle was nearer home, so to speak, and he contributed the crowning touch of polished informality to the whole performance when he seated himself at the piano and sang the Neapolitan lagoon. . . . —Boston Transcript, November 16, 1915.

Skovgaard in California Next Week.

Skovgaard's bookings for next week will take him to California, when he will appear in the following cities:

January 17—Fresno.
18—Tulare.
19—Hanford.
21—San Bernar lino.

Adelaide Fischer's Second Annual Recital.

A second annual New York recital is announced by Adelaide Fischer, soprano, who has been attracting favorable attention since here debut of last winter.

LOUISE DAY ENTHUSIASTICALLY RECEIVED IN SCHENECTADY.

Young American Soprano Makes Fine Impression.

Louise Day, the young American soprano, who appeared in joint recital with Wassily Besekirsky, violinist, on Saturday evening, January 1, at the First M. E. Church, Schenectady, N. Y., created an unusually fine impression with her beautiful voice, charming personality and artistic rendition of the following three groups of songs: "Schneeglöckchen," Schumann; "Botschaft," Brahms; "Un doux lien," Delbruck; "Les Trois Chaussons," Pierné; "Les Papillons," Chaussons; "A Proposal," Mary Turner Salter; "Her Rose," C. Whitney Coombs; "Song of the Blackbird," Roger Quilter; "Take, O Take Those Lips Away," Frank La Forge; "The Bird of the Wilderness," Edward Horstman; "O Mistress Mine," Old English; "Come, Lasses and Lads," Old English; "The Coolun," Old Irish; "A Ballynure Ballad," Old Irish.

The audience was large and enthusiastic. Miss Day received much applause, many recalls and was obliged to respond with two encores, "It Was the Time of Lilac," by Marshal-Loepke; and "The Next Market Day" (Old Irish).

On January 9, Miss Day will appear in Rochester, N. Y., at the opening of the new auditorium in the Fine Arts Building.

George Hamlin in Duluth.

George Hamlin was given an ovation in Duluth recently, as the following explains:

Without question the finest recital it has been the privilege of a Duluth audience to listen to this season was given last night by George Hamlin. The discriminating people present were so enthusiastic that the amiable artist was compelled to respond again and again to encores, repeated numbers, and, at the close, with several songs, before the delighted hearers would leave their seats.

This is Mr. Hamlin's first appearance here, and judging from last night's reception, he will be welcomed gladly any time he chooses to return. His simple, unaffected manner that made it possible for him to explain quite naturally interesting facts about the new composers represented brought his audience in rapport with him at the start, and both yielded up their best in that happy combine of mutual appreciation that makes for great moments.

Possessed of a dramatic temperament that he never permits to run away with him, the facial expression of an actor and a power of interpretation that leaves a song with nothing more to be said, the tenor adds to these a voice that is capable of tremendous fortissimos superimposed upon the tenderest pianissimos without ever losing its exquisite musical quality. It was a credit to Duluth that the audience last night recognized these points and applauded them. —Duluth News-Tribune.

Henry to Play in New York.

Harold Henry will give his annual New York recital in Aeolian Hall, on the afternoon of March 6. Mr. Henry gives a recital in the Illinois Theatre, Chicago, under the auspices of the Amateur Musical Club, on January 17.



GRACE WHISTLER

...Contralto...

LONDON DAILY TELEGRAPH—
"She has real quality of tone and color."

PARIS, LE FIGARO—
"Gifted with a superb voice of exquisite charm and quality."

MILAN REVISTA TEATRALE—
"A wonderfully rich contralto voice of unusual sweetness and great range."

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THE ART OF ADVERTISING.

By RENE DEVRIES.

Advertise If You Have Merit—How to Advertise—The Value of a Name—Some Mistaken Notions—General Hints.

II.

Having tried to show to the musical profession in the first article of a series written on the art of advertising the futility of advertising in local papers, the second article will endeavor to show musicians the necessity of advertising in national or even international newspapers or magazines.

National and International Advertising.

National and international advertising does not bring direct results. It brings, first of all, name value and, necessarily, then results, which, however, seldom can be traced to any one medium. To illustrate this remark, take the last advertisement of the Dodge Brothers, of Detroit, published in several of the national magazines. The ad. reads as follows:

A YEAR'S GROWTH IN GOOD WILL.

A year ago this time Dodge Brothers enjoyed an enviable reputation as manufacturers of a very large volume of motor car parts. This reputation aroused extraordinary expectations on the part of the public, when it was announced that they would build a motor car. Thousands of dealers were eager to represent them. Thousands of orders were placed by individual buyers.

But as manufacturers of motor cars Dodge Brothers were still on trial at the bar of public opinion.

The car as a car was an unknown quantity. In January, 1915, a few of the cars began to be shipped from the factory; and a few individual good opinions began to be formed.

The growth of this volume of good opinion was in exact ratio, at first, to the growth of the volume of production. But not many weeks had passed before the reputation of the car outstripped the capacity to produce.

The good news of its performance travelled faster than the supply—in sixty days' time there was a waiting list in all parts of the country.

Substantially the same state of affairs has existed ever since, and exists today, in spite of largely increased production.

There is a very pronounced and definite public opinion now in this country concerning Dodge Brothers' car.

Nearly every man or woman you meet has a clear-cut idea of the kind of a car it is.

How friendly and how favorable that idea is you probably know so well that it is not necessary to go into details.

In twelve months' time the American people have bought more than thirty-five million dollars' worth of Dodge Brothers cars.

This is a notable record for one year even in an industry which has been marked by many amazing achievements. For a first year, it stands absolutely unique and alone.

But the sales growth, to our way of thinking, is as nothing in importance, compared to the growth of a very favorable public opinion concerning the merits of the car.

This phase of the year's work is very gratifying to Dodge Brothers and to their representatives everywhere.

It goes without saying that Dodge Brothers will never do anything, or permit anything to be done, which might jeopardize the standing of the car with the American public.

That Which Sells.

Now then, Mr. Musician, you may, after reading that advertisement, buy a Dodge Brothers motor car. Will you tell the dealer that may sell you the auto that you bought the car because of reading the advertisement in the MUSICAL COURIER? You know well enough that you would not mention any magazine, even though the representative of the firm would ask the reason for which you selected their car in preference to some other make. The reason for which you may buy the car would be due principally to the name value that you give to the car. You buy the car first on account of the name—the name therefore sells the car because that name has been well advertised. Other names could be used ad libitum and in every case the name value would be the predominant factor for the buyer as well as for the seller, and, though they say that "Good wine needs no label," many a good bottle of wine has been bought first of all for the name that was on the label. We all know that Veuve Clicquot and Moët and Chandon are champagnes. We know that "Eau de Quinine" is not a beverage, but a hair tonic. There are many similar examples. Every article that is well advertised is a seller. You and I may not buy it, but many others will, and there you are.

Music a Telling Product.

Few musicians know that art is synonymous with business. Those who may doubt the truthfulness of these lines I refer to any dictionary. Then if art is synonymous with business and if business means a pursuit, occupation or trade, the musicians who shield themselves from advertising by calling themselves "artists" should feel not at all ashamed that music is a business. They themselves should become business men and should sell. Furthermore, musicians sell their wares just as other business men put their goods on the market. Therefore, why should not musicians follow the lead of the great men of the country, who all advertise their goods, by advertising first either their name or their corporation or the name of the firm which produces those wares? Take for example again the names of automobile manufacturers. We all are

well acquainted with the names of Ford, Apperson, Stutz, Abbott, Paige, Pullman, Pierce Arrow, Haynes, Studebaker, Peerless, Hudson, Packard, Peugeot, Buick, Fiat, Chevrolet, Kissell, Knox, Maxwell. There are many other automobile manufacturers whose names, though not known to all musicians, are certainly known to all the automobile manufacturers.

Unknown Musicians in the Profession.

Is your name as well known among musicians as the names of the above firms are to the general public? Doctor or lawyer can tell you, Mr. Musician, the names of the most prominent physicians or lawyers in any good sized town. Now then, the writer, whose business it is to know at least the names of eminent musicians, could not offhand tell the names of the heads of the various departments of the New England Conservatory of Music, and as a matter of fact could not name more than a few prominent musicians in the State of Massachusetts, though probably there are many musicians in that State who think they are known nationally. How do you expect the average musical man or woman to know that you are even on earth if one whose business it is to get in touch with musicians, no matter how small the locality in which they make their home, is ignorant of the names of musicians in that town? How can that very musician expect his name to be of any value to him since it has no value to others? The State of Massachusetts was not singled out, the same being true of each and every State in the Union, and musicians well known locally are often unknown a hundred miles from their own town or city. Why? Only because of lack of advertising.

Musical Courier Circulates All Over World.

Musicians in any part of the world where the English language is spoken read the MUSICAL COURIER and know that Christine Miller, for instance, is a contralto; that she is located in Pittsburgh; that she sings in concert recital or oratorio. Her advertisement states all that is necessary. The first thing Miss Miller did was to make her name known, the next thing was to make her work appreciated and yearly through advertising she is making herself known more and more. Miss Miller is one of several hundreds who advertise in the MUSICAL COURIER, but when one thinks that there are more than five hundred thousand musicians in the States and that the MUSICAL COURIER carries about five hundred advertisements, the proportion as an average is absurd.

Musicians Create a Demand for Music.

If musicians had advertised more efficaciously and more liberally, it is more than probable that many more opera houses and symphonic orchestras would exist in this country from which the many schools and private studios would derive benefit by finding chances for the public performance of their students. As it is, many musicians vegetate and only a few boast of national or international recognition.

Advertise Today.

Advertise today, tomorrow and year after year. Keep your name before the public at all cost. If you have talent, you will win, but if you are incompetent, do not spend fifteen cents for an advertisement. Better buy a copy of the MUSICAL COURIER to read about the work of the other musicians who have won or are winning fame, first through name value and then on account of their talent.

This article is closed with a little remark that illustrates the value of advertising. A certain New York manager once said, "Give me a musician with twenty-five per cent. talent and I will spend seventy-five per cent. of his salary advertising and surely will make a well known artist of him." The said New York manager advertised the artist and today that artist is one of the best known and highest priced in the world.

Merle Alcock and Alexander Bloch in Joint Recital.

On Tuesday evening, January 18, the second concert on the Campus Concert Course will be given at New York University. This will be a joint recital by Merle Alcock, contralto, and Alexander Bloch, violinist. Mrs. Alcock, who was the soloist with the New York Symphony Orchestra during its tour in the spring of 1915, and Mr. Bloch are young artists who are general favorites with the musical public of the metropolis, and their appearance in joint recital is attracting much attention.

Reinold Werrenrath is chairman of the committee which has the matter in charge.

MARIA KOUSNEZOFF, OPERATIC SOPRANO, DANSEUSE AND LINGUIST.

Russian Artist's Childhood Friendships Included That of the Composer Tschalkowsky.

Maria Kousnezoff, a beautiful and distinguished singer, has risen to her present estate through hard work, into great honors, showing that perseverance and unusual gifts will eventually win recognition commensurate with merit. She was born at Odessa, July 22, 1885, her father being Nicholas Kousnezoff, a member of the Academy of Arts in Petrograd. He was an ardent lover of all the arts and the family was associated with painters, sculptors and musicians, and not only had royal recognition, but occupied an exalted position in the realm of bright Bohemia. The elder Kousnezoff was a particular friend of Tschalkowsky, and little Marie, by her beauty and vivacity, early made a conquest of the great composer and became his companion, in walks, in talks and in rehearsal.

Her father frequently received congratulations from the great composer, but his pet codicil of good will was to remark: "My dear Nicholas, great you are, and you have claims to both the gratitude and admiration of Russia and Russian art, your real claim to immortality is for bringing Marie into the world."

Happily this gifted child was not completely spoiled by the adoration and adulation of the great ones with whom she had been associated since the earliest days of her childhood. She grew up in a strong and simple way, living much in the open, delighting to ride and hunt and finally was sent to Switzerland to complete her education. Strangely enough, music had not figured greatly in her curriculum of study, but when she returned to her home her first appearance in an amateur way showed the remarkable



MARIA KOUSNEZOFF.

beauty of her voice, and her fine musical instinct was revealed for the first time. Then there was a chorus of demand that she study for the stage, something that the family strongly opposed. Eventually these objections were overcome.

Another singular diversion came about when she entered the Imperial School of Dancing and took a four years' course with the great Fokine. Although she danced by day she studied singing and acting by night and the growth of grace kept pace with her powers as an actress and her gifts as a singer. She made her debut as Marguerite in "Faust" in 1906, and was so successful that she was engaged as a regular member of the Imperial Opera House, Petrograd, a really rare distinction. She is now a pensioner of that institution. Three years after that she appeared in grand opera in Paris in Richard Strauss' "Lessons of Joseph," portraying Potiphar's wife, a role in which there is a great deal of dancing. It may be said that as a dancer she excels in Spanish dancing, in which art she studied with Pastora, likewise the mistress of the classic dance.

Mme. Kousnezoff has a repertoire of fifty-six operatic roles, and is a versatile linguist, speaking French, German, Spanish, Italian and Russian with equal fluency. She promised the press representative of the Chicago Opera to learn English in a month. During the past decade she has been a familiar and favorite figure in the subventioned opera houses of Europe and is a most pronouncedly popular personage in Paris. It is said she was Massenet's favorite artist. She created Roma in "Cleopatra," and although the latter role was written for an alto, she managed the transposition so skillfully that she made the part her own.

Among some of her most famous impersonations are Juliet, Tosca, Cio Cio San, Mignon, Aida, Thais, Violetta, Norma, Manon, Cleopatra, Mimi, Elsa, and many others of the standard repertoire, in addition to her own wealth of creative roles.

MIGUEL LLOBET, "WORLD'S GREATEST GUITARIST," TO VISIT NEW YORK.

Recital at Princess Theatre, January 17.

Great interest is being manifested in Miguel Llobet, "the world's greatest guitarist," whom Mme. Varesa will introduce at the Princess Theatre, New York, on Monday afternoon, January 17, in "Une Heure de Musique," with Paquita Madriguera and Giovanni Martino as assisting artists.

It is said of Miguel Llobet that although this year marks his first appearance in America, he has for many years held the undisputed title of "greatest guitarist in the world"; that, a professional soloist when still a child, at the age of thirteen he was hailed as the most remarkable player in Spain, and this reputation has grown with him, until today he is a master of his native guitar, and plays with a virtuosity that makes it stand out as a brilliant classical instrument.

Miguel Llobet was born in Barcelona, Spain, of an artistic and musical family. His father, a well known sculptor, sent him to the Royal Conservatoire at the age of eight to study music. After hearing Tarrega play the guitar one day, he was so fired with ambition to play the colorful and expressive instrument that he determined to learn it.

Soon after that he played at the Royal Court and went on tour throughout Europe, arousing extraordinary interest and enthusiasm not only for his brilliant performances, but his remarkable display of musicianship. Among Llobet's greatest admirers, it is stated, are Vincent D'Indy and Debussy, the latter declaring his playing a revelation, and offering to write for him just before the war broke out.

Indicative of his versatility is the fact that besides being a thorough musician and a brilliant performer, Llobet has acquired no little reputation in his own country as a painter.

Vernon Stiles Complimented by Siegfried Wagner.

Vernon Stiles, the American tenor whom the war sent back to this country after a most successful career in Europe, which, beginning at Riga and including engagements at the Imperial Royal Opera of Vienna and the Royal Opera at Dresden, where he was when the war broke out, sang Parsifal at Chicago last Sunday and has been engaged to sing Tannhäuser the coming Sunday and Tristan a week later.

Mr. Stiles is recognized throughout Germany as one of the best Wagner tenors now on the stage. He had already been engaged for the Bayreuth Festival of 1915, which the war prevented; but his contract holds good and he will sing as soon as the festivals are resumed after the war.

Mr. Stiles lived in Bayreuth for nine months and studied the entire Wagner repertoire with Siegfried Wagner, son of the immortal composer. Siegfried Wagner, on first hearing him, was especially impressed with Mr. Stiles' voice and vocal art. "You," said he, "have exactly what my father wished, the so called Italian method of singing, which in reality is simply good singing. It is something which too few German singers have. It is not true that Wagner parts injure the voice," he continued. "It is true that those singers who rant, declaim and shout, injure their voices in Wagner parts; but those who sing them as they should properly be sung, and as my father intended them to be sung, can appear in them year after year without the slightest injury to the voice."

Mr. Campanini is to be heartily congratulated on having obtained so excellent and authenticated a Wagner artist for his Sunday afternoon series of the Wagner performances, which have proved successful. All seats have been sold out days in advance. Mr. Stiles, by the way, who is making New York his headquarters during his stay in America, has been working through his repertoire afresh with Oscar Saenger.

Willy de Sadler Appears as Soloist at Pleiades Club.

Willy de Sadler, the Russian baritone, was the soloist at the New Year's banquet of the Pleiades Club, the famous New York association of young musicians and artists who meet once a week at the Hotel Brevoort. He was heard to great advantage in Italian, French and Russian songs. Mr. de Sadler was in splendid form and again gave proof of his excellent schooling. Harold Osborne Smith accompanied.

A pleasant dinner party given recently at Mr. de Sadler's found Mme. Matfield, of the Metropolitan Opera Company, and Carl Jörn, tenor, among the guests, both of whom participated in Mr. de Sadler's informal musical program which filled out the evening.

Anglo-American Activities.

The accompanying picture shows, from left to right, Harry Evans, the famous London basso-cantante, and Otto L. Fischer, the distinguished American pianist and composer, whose joint recitals in the South are being highly enjoyed by the many music lovers who flock to hear this



MUSICAL COTTON GATHERERS.

excellent program. The picture was taken in a Southern cotton field.

The artists are under the management of Iris Pendleton.

Anica Fabry to Be Heard in Nine

Langagues in Recital, January 16.

Probably no other recitalist this season has been heard in so many languages in a single afternoon as will mark the program of Anica Fabry, the Slovak prima donna, who makes her New York debut at the Princess Theatre, New York, Sunday afternoon, January 16.

Besides singing an entire group of songs in her native language, Miss Fabry will sing an aria in Italian, and groups of songs in German, Bohemian, Polish, Serbian, Russian, French and English. It has been said of Miss Fabry that her interpretation and enunciation of all these languages is so perfect as to mark her, in each instance, a native of the country whose language she sings.

A Grand Opera Meeting.

The New York Theatre Club is to hold a "grand opera" meeting in the large ballroom of the Waldorf-Astoria, on January 18. Addresses will be delivered, among them being one by Leonard Liebking, editor in chief of the MUSICAL COURIER, on the subject of "What America Needs in Grand Opera."

At Aix-la-Chapelle, Walter Niemann's "Night Music of the Rhine," for string orchestra and horns, and Herman Unger's "Night," three sketches for orchestra, had their first performance not long ago.

MAY PETERSON

Prima Donna Soprano
Opera Comique Paris

Three Important Engagements in New York

January 14—The Tuesday Musicales Concert Series, Rochester.

January 15—Soloist, Young People's Concert, N. Y. Philharmonic.

February 24, 25—Soloist, N. Y. Philharmonic Orchestra, Carnegie Hall.

"Miss Peterson's voice is beautiful. It is a rich and full-bodied soprano, of which the whole medium scale is even, well placed, and of truly musical timbre."
—W. J. Henderson in N. Y. Sun.

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NEW YORK ARTISTS PROVIDE MUSIC AT SING SING.
 Penitentiary Inmates Cheered by Excellent Program.

Occasionally some of the New York musicians have the happy thought of volunteering for a concert at Sing Sing. A party who gave a concert there on the evening of January 4 was made up of Constance Beardsley Eldredge, pianist; Katherine Platt Gunn, violinist; Wallace Cox, baritone, and M. T. MacDermott, accompanist. One of them in sending the program to the MUSICAL COURIER added the following in a letter:

It was an interesting, but depressing experience. We went up yesterday afternoon, went through the prison buildings and attended the afternoon session of the Men's Court, where little squabbles among the inmates are settled by a committee of five judges, appointed from among the more trusted convicts; then we had supper and began our program at eight. There were about 1,000 men in the audience and I was never so thrilled or inspired in my life—it was really one of the biggest things of my life.

The program was very cleverly chosen to suit the circumstances, and it is certain that no artists win more hearty and more generous appreciation than those who appear for the inmates of the State institution. Wallace Cox, by the way, is a pupil of Arthur Alexander, the distinguished teacher, formerly of Paris, and now of New York. This program was given: "Zigeunerweisen" (Sarasate), Miss Gunn; "The Road to Mandalay" (Speaks), "Somewhere a Voice Is Calling" (Tate), "Invictus" (Huhn), Mr. Cox; prelude in C sharp minor, "Polichinelle" (Rachmaninoff), "Cradle Song" (Iljinsky), "Danse Negre" (Cyril Scott), Mrs. Eldredge; "Ave Maria" (Schubert-Wilhelmj), "Tambourin Chinois" (Kreisler), Miss Gunn; three Irish songs, selected, Mr. Cox.

To Mabel Riegelman.

(From the San Francisco News Letter, November 27, 1915.)



MABEL RIEGELMAN IN THE COTTON FIELDS AT SHERMAN, TEXAS.

Chere amie.

I saw a vista, clear and bright,
 All silver, gold, a-gleaming;
 I saw a fairy-tinted night,
 All starry, blue, a-beaming.

I felt a Presence—holy, pure,
 So mystic, dulce, enthralling;
 I heard a strain of ecstasy,
 So joyous, low, a-calling.

I glimpsed a Heaven yet untaught,
 With rapture rare, a-bringing;
 An angel-voice to earth is brought
 When you are but a-singing!

H. A. S.

Paul Draper Engaged to Sing with Chicago Symphony Orchestra

Paul Draper, the American tenor who last year, in his very first season in this country, firmly established his reputation as a most exceptional interpreter of German Lieder, has been engaged to appear at a pair of concerts with the Chicago Symphony Orchestra, Frederick Stock, conductor, January 28 and 29. He will sing Mahler's "Lieder eines Fahrenden Gesellen" with the orchestra, the first hearing of these songs in Chicago.

Dinner to Elman.

The Bohemians, one of New York's musical clubs, gave a dinner last week to Mischa Elman. Five hundred guests were present. Walter Damrosch made a eulogistic speech and much enthusiasm prevailed. A burlesque musical program was executed and the guest of honor played some serious numbers on the violin.

De Luca for Concert.

It is reported that Giuseppe de Luca, baritone of the Metropolitan Opera Company, will appear in concert during the month of October this year (before the opera season) and in May, 1917 (after the opera season) under the management of R. E. Johnston.

CECIL FANNING REVISITS WINNIPEG.

Reviewer Again Writes Enthusiastically of Baritone's Singing After Second Hearing.

Winnipeg, January 3, 1916.

One of the most interesting and certainly one of the most instructive of last week's musical events in this city was Cecil Fanning's recital in aid of the Red Cross Society given in the Central Congregational Church. To say that he came and conquered would be a tame way of expressing the enthusiasm with which this gifted artist with his magnetic stage presence was received.

Cecil Fanning is possessed of that rare thing, temperament, a temperament that radiates from him to his audience from the moment that he appears on the platform, and to the end he tells his audience. What more can an artist wish or do?

His program was divided into five very highly contrasted groups; his voice is one of great timbre and wide range, his elocution faultless, every word being clearly enunciated. A one man program is sometimes inadvisable, not so on this occasion. Cecil Fanning infuses so much of his own personality into his interpretations that his performance comprises the best attributes of the accomplished modern musician.

Mr. Fanning's opening aria from Gounod's "Faust" was good to hear again; besides that inspired work he gave a delightful rendering of the popular aria from Verdi's "Ernani."

Then followed three Russian songs, perfect gems in their own way—the most popular being a "Song to India," by Rimsky-Korsakoff. The distinguishing feature of Mr. Fanning's reading of Rachmaninoff's work, two of which he gave, is the infusion of a virility which one does not often find in the interpretation of this composer's works.

The third group included Loewe's masterpiece, "Edward," with its wonderful piano accompaniment. This song is full of tone color—calling forth the singer's power of expression to its uttermost.

Then followed a delightful set of old French and English folksongs, given with gesture. They were quaint and formal after the manner of the seventeenth century, and were given with the superb delicacy that Mr. Fanning infused into them. They literally brought down the house, an encore being vociferously demanded.

The last group, with the exception of an old English Love Song, from Dowland's Song Book, included examples of modern song writing. This brought Mr. Fanning's recital to a close—and one gave a sigh of regret that such a delightful evening was over.

Mr. Fanning was most ably backed by Mr. Turpin, who played the often very difficult accompaniments in a masterly manner.

LADY DER.

Richard Keys Biggs' Organ Recital.

Richard Keys Biggs, the well-known organist, began his Monday evening recitals in St. Ann's Church-on-the-Heights, Brooklyn, on January 3. His program was made up largely of novelties. He possesses the happy faculty of combining dignity with brilliancy in his selections, and his technic has a clarity which is very refreshing. These assets, together with judicious interpretation and faultless registration, proved him to be a player of the first rank.

Marshall Kernochan's "Cam-u-el."

A male chorus, humorous poem by Arthur Guiterman, entitled "The Legend of the First Cam-u-el," has recently been completed by Marshall Kernochan. This is a work of fancy and imagination, replete with humor, and the music exaggerates the poem in high degree, bringing out every point of the poet. Various serious works of Mr. Kernochan have been repeatedly reviewed in the columns of the MUSICAL COURIER, and this is the first offering of the kind from that talented and industrious composer.

Herbert Dittler to Give Recital at Hotel Waldorf-Astoria.

Herbert Dittler, a young American violinist, pupil of Jaques Thibaud and Theodore Spiering, who, previous to the present war, appeared in recitals and concerts in Germany, Holland and Scandinavia, will be heard in his own recital at the Waldorf-Astoria, New York, Monday evening, January 17.

Daniel Gregory Mason will assist.

Biltmore Musicale Postponed.

The fifth Biltmore Friday Morning Musicale that was to have taken place on Friday morning, January 14, in the grand ballroom of the Hotel Biltmore, New York, has been postponed to Friday morning, January 21.

MURATORE SCORES IN "FAUST."

Continued Popularity of Chicago Opera Tenor.

Lucien Muratore continues to weave spells for Chicago opera goers. More press applause of his singing is reproduced herewith:

Lucien Muratore, denied the opportunity to "star" as he deserved by the exigencies of repertoire so far this season, took the "Faust" function to himself yesterday afternoon and gave an interpretation of the title role which will be remembered with Jean de Reszke's version of some dozen-odd years ago. In its purely vocal effects his Faust of the first act surpassed that standard of comparison. Supplementary report tells of his continued triumph throughout the performance—of the repetition of the "Salut, demeure chaste et pure" aria, of the exquisite high tones, of the superb artistry of phrasing, enunciation and shading of timbres.—Chicago Tribune, January 3, 1916.

Muratore is not only the great, but, what is not always corollary, he is becoming the most popular member of the company. His success in the second act and the encore of his aria were the features of the performance.—Chicago Examiner, January 3, 1916.

As the season began to wane, "Faust" was decided upon for presentation, and yesterday afternoon it came to performance, with Muratore in the name part. For once he came to his own. Muratore can "draw" when he has the right vehicle. The performance had not been lavishly announced, but the memories of his appearance in the part two years ago were enough to attract an audience which did not completely fill the house, to be sure, but left not many seats vacant.

Small wonder, for Muratore's Faust is the superlative of everything that is fine in operatic singing. He is like the true love of Shakespeare's "O Mistress Mine," that can sing both high and low. His voice is pure gold. For delicacy, for purity, for poetry of vocal tone, there is none to approach him. It would be enough merely to listen to his singing, but in addition he is a perfect pictorial realization of the character, and he knows how to act. With complete economy of effort, with complete certainty and complete grace, the movements that he makes on the stage are made as an actor would do them, and not as an operatic singer.—Chicago Journal, January 3, 1916.

Muratore, "the most popular member of Chicago Opera Association."—Chicago Examiner.

Her inspiration was Muratore. This thrice blessed tenor poured the new wine of his warm, beautiful voice into the old flasks of Gounod's music, and it was better than the master had ever dreamed, no doubt.

Satan's power produced a handsome, manly, stalwart, irresistible Faust from the chrysalis of the old doctor, and Muratore acted him with an abandon that carried the whole performance along in the wave of his temperamental "elan."

When these two great artists were upon the stage the audience hung upon their every tone and gesture as though transfixed.

Muratore was forced to repeat his "Salut, demeure chaste et pure," and sang it even better the second time.—Chicago American, January 3, 1916.

Each singer in turn assessed his toll of the audience's applause and each deserved it. Mr. Muratore took his first scene splendidly, singing it, of course, as impressively as it can be sung and acting it better than one can recall having seen it acted in a fairly long experience of Auditorium productions. The great moments in the latter acts, as in the "Salut, demeure," and the evening duet, "Laissez-Moi Contempler," also went wonderfully well, though the tenor once reverted to his always strange habit of falsetto in a passage that has not proved too high for other singers.—Daily News, January 3, 1916.

The Chicago Company delivered itself of a presentable interpretation, which would have been benefited by larger persistence in rehearsal. Much of the pleasure which the opera gave to those who hearkened to it was due to the beautiful singing of Mr. Muratore. It is many seasons since Gounod's music has been sung and has been played as sympathetically as it was sung and played by the French artist at this performance.

Mr. Muratore made Faust a character less lackadaisical than many of his predecessors have made him. His costuming may have been less historically exact than that of Mr. Dalmores, but it was agreeable to the eye. His vocalism may have been less famous than that of the eminent Caruso, but the enjoyment to be derived from it was not less great, and it is not impossible that many who listened to it in the spirit of comparative criticism found it to be even greater.—Chicago Herald, January 3, 1916.

The duties of the day made it impossible for me to hear the "garden scene," and talking about "Faust" with this scene left out is a rather profitless thing, but there was no way to get it in.

In "Faust" you hear Muratore at his best, which means that at this day in a romantic part his best is the best that exists.—Evening Post, January 3, 1916.

Our Far Western Contemporary.

(From the Pacific Coast Musical Review, January 1, 1916.)

The Pacific Coast Musical Review, too, is in a position to make some interesting announcements for the year 1916. The paper will conclude its fifteenth year with the last issue of September. It will begin its sixteenth year with the first issue in October. To commemorate this event adequately we shall publish the sixteenth anniversary and historical edition of the paper on September 16, 1916. It will be an edition dedicated to the musical clubs of California, of which there are nearly 200. For the first time in its musical history California will see a complete list of musical clubs, together with their history and activities, published. We also desire to begin this sixteenth year of our activity with a sixteen page weekly paper. Unless something unexpected occurs to prevent our plans from materializing, we shall publish the "History of Music in California from 1849 to 1916" (including the Exposition period), on July 15, 1916. It will consist of two volumes

of 250 pages each. We already have several hundred subscribers for this work. The sixteen page weekly edition will contain many new departments, including European and Eastern news of importance.

What Some of the Papers Have Said Recently Regarding Frederic Martin's Singing.

Mr. Martin has a remarkable range, extending from low bass to high baritone, with a perfect, even quality throughout. His tones are rich and full, his breath control perfect, his English, French and German diction clear and understandable in the most rapid passages; in short, his whole technic is that of a mature, experienced artist, who well merits the reputation of being one of the foremost basses before the public.—The Susquehanna, Selinsgrove, Pa., November 16, 1915.

That the bass solos were given to Frederic Martin was sufficient to ensure their being sung with authority and splendid tonal effect. He is one of the best of oratorio basses, and few can sing "Why Do the Nations" so impressively as he, such skillful phrasing of this florid aria is seldom heard.—The Evening Bulletin, Philadelphia, Pa., December 31, 1915.

Mr. Martin's familiar and excellent art finds its finest utilization in the specialized field of oratorio.—Evening Ledger, Philadelphia, Pa., December 31, 1915.

Mr. Martin displayed a fine oratorio style and high regard for the best traditions of oratorio singing, as well as a voice of beautiful quality.—North American, Philadelphia, Pa., December 31, 1915.

Mr. Martin had a splendid grasp of the difficult passages assigned him—runs that would tax the ability of the best of the operatic stars.—The Record, Philadelphia, Pa., December 31, 1915.

Mr. Martin has a voice that is unusually flexible, and is of wide range and fine quality.—The Press, Philadelphia, Pa., December 31, 1915.

Mr. Martin, the bass, is so well known and so generally liked in this work that his excellent singing requires little description.—The Post, Boston, Mass., December 27, 1915.

Mr. Martin, identified above all others with this music, gave a noble performance, rising to dramatic heights in his convincing singing of "Why Do the Nations."—The Globe, Boston, Mass., December 27, 1915.

Mr. Martin made the most of the bass solos, and coped with the difficult passages in a highly creditable manner.—Evening Transcript, Boston, Mass., December 27, 1915.

Mr. Martin is easily the best known "Messiah" bass singer in the country. The years but seem to mellow the big basso's flexible tones.—Evening Gazette, Worcester, Mass., December 28, 1915.

CONCHITA SUPERVIA ENJOYS OPERATIC DISTINCTION ON TWO CONTINENTS.

Young Barcelona Beauty a Popular Member of Chicago Opera.

It is not often that a young woman of twenty has to her credit operatic triumphs in two continents. Conchita Supervia has this distinction. Daughter of a civil engineer, who built the most famous bull ring in Spain, at Barcelona, she grew up in a musical and theatrical atmosphere. She was a real beauty, too, and everybody was anxious to teach her. She thus imbibed from all sources, and a natural artistic instinct rejected the meretricious and retained the best.

At the age of fourteen she was one of the most beautiful girls in Barcelona, a city noted for its beautiful women. She made her operatic debut under the most favorable auspices at the Colon Theatre, Buenos Aires. From Buenos Aires she went to Italy, appearing in the smaller cities to gain experience. Her first genuine success, and the one that opened the doors of the best theatres in Italy to her, was at the Constanzi—the principal opera house in Rome. She appeared as Rosenkavalier in Strauss' opera of that name, and her success was complete. Her next appearance was as Carmen.

After these successes offers of engagements poured in from all parts of Italy, and she sang at special performances at Venice, Florence (under Mugnone), Mantua, Turin, etc. A special return engagement at Venice was the result of her first visit, which established her as one of the most prominent operatic singers in Italy. She then toured Russia in "Carmen," "Mignon" and "Trovatore" with gratifying success.

Miss Supervia is an expert swimmer, plays tennis and is a superb horsewoman. Of her talents as a singer and actress, Director Cleofonte Campanini has the highest opinion.

This prima donna soprano of the Chicago Opera Association is to give eight performances of "Carmen," singing the title role at the Carlo Felice of Genoa between February 15 and March 7. After those appearances the manager of La Scala has asked her by cable to give a series of "Carmen" performances at that famous theatre, and late in the spring Miss Supervia is to give a series at the Liceo of Barcelona.



Heinrich Gebhard Achieves Brilliant Pianistic Triumph

St. Louis Press Unites in Praising Virtuosity of Noted Artist in Performance of Saint-Saëns' G Minor Concerto with Symphony Orchestra. Great Pianist's First Audition There Creates an Ovation.

GEGBARD TRIUMPHS IN A SAINT-SAËNS NUMBER HE PLAYS.

Heinrich Gebhard played the Saint-Saëns concerto in splendid form. The work is overwrought in its ornamental portions, but these offered no impediments to Gebhard. It flowed from under his hands like a brook released from winter's thrall rushing to join the brimming river. The presto, in spite of its speed as written, was accelerated after an understanding with Zach, who wanted to show just what his men could do in maintaining a rapid tempo. This competition imparted a fine brilliancy to the performance. Gebhard was tendered a deserved ovation by the audience, in which Zach and his men freely aided. After such displays of percussional virtuosity as those of Harold Bauer and Carl Friedberg, the abundant success of Heinrich Gebhard is all the more remarkable. As an encore he gave Debussy's tone picture, "Claire de Lune."—Richard Spamer, St. Louis Globe-Democrat, December 18, 1915.

The soloist of the afternoon was Heinrich Gebhard, a pianist new to St. Louis. He played the Saint-Saëns concerto in G minor. Mr. Gebhard was brilliant and effective in his passage work, and made the most of Saint-Saëns' musical message. He has tone—several varieties, and all good—and great facility. . . . His pianism impressed the audience, and he was persuaded to play an encore. For this added number he selected Debussy's "Claire de Lune." His tone was lovely and shimmery.—Albert C. Wegman, St. Louis Times, December 18, 1915.

HEINRICH GEGBARD'S PIANO VIRTUOSITY CREATES ARDENT ENTHUSIASM.

The soloist of this week's Symphony concerts was the piano virtuoso, Heinrich Gebhard, whose perfect technic, combined with uncommonly sympathetic artistry, was enjoyed for the first time by a large St. Louis audience. Gebhard played the Saint-Saëns concerto No. 2 with such spirit and effect that the audience broke into demonstrative applause and, recalling the artist many times, allowed the concert to proceed only after he had added an encore.—St. Louis Westliche Post, December 18, 1915.

The occasion served to bring forward an astonishing new pianist, Heinrich Gebhard. . . . His offering, Saint-Saëns' pianoforte concerto, No. 2, in G minor, offered as sharp a contrast as could well be conceived to the symphony. Exquisitely tuneful and always interesting, Saint-Saëns' composition does not pretend to depth and height. It is prose rather than poetry, but it is that luminous, polished and graceful prose that only the French have achieved. Gebhard played the music with a finesse and elegance of touch, a clarity of phrasing, a perfect urbanity of mood, which would have done credit to the cleverest habitue of a Paris salon. The scherzo was especially delightful for its wittiness and for the adroit repartee which continuously flashed between the soloist and the orchestra.—Richard L. Stokes, St. Louis Post-Dispatch, December 18, 1915.

Management: A. H. Handley, Steinert Hall, Boston, Mass.

NEW YORK BREVITIES.

"To the Student of Singing" by Mme. Ziegler—Southland Singers' Affair—Mary Helen Brown Works Featured at Mme. Buckhout's—Musical at the Patterson Studio—Mehan Studios Manor—Nichols' Success in "The Messiah"—Fraternal Association of Musicians Monthly Meeting—Christine Schutz, Edward Rechlin in Lutheran Educational Concert—Central Presbyterian Church Choir—Kronold Reintroduces Mercedes O'Leary-Tucker—Tonkünstler Society Concert—Kronold Resumes—Notes.

Anna E. Ziegler, the well known vocal teacher, writes as follows:

It is a deplorable fact that an overwhelming majority of music lovers and patrons have not the faintest idea of the art of music, and what the understanding of this art means in a life.

What is commonly called music, a rhythmic repetition of tones, uninspired, simply a matter of calculation, does not reach the soul life. It pleases only the most crude and primitive sense for rhythmic noises, is to be found in all savages, and really only takes the place of the clappers and tom-tom noises of these. True, the people think they like the melodies of the so-called music they are hearing. That is their mistake. They would not even listen to those melodies, if unaccompanied by the noisy rhythms. Just try it and you will find this to be a fact. To the singer it is important, that he or she is the only musician who deals solely and alone with the melody directly. The singer, as it were, takes the place of the soul of the music. The motive is always found in the melody.

While studying and after conquering the physical impediments of the vocal organs, caused solely by wrong breathing, the student of singing should therefore study constantly what lasting, good music is, and how it is composed. It would soon develop in the consciousness that a sense of rhythm and knowledge of harmony are of just as much importance to the singer as to the instrumentalist and composer. Only thus can we have musicianly singers, and only thus can singers help to lift the present conditions into a more

general recognition of the difference between mediocre music and music which invariably uplifts.

To make an immediate start, inform yourselves from those who know what music is worth studying and study only that, both by attentive listening to real artists, and seeking recognition of the works. Do not follow the wrong custom of singing these wonderful works with unfinished voices and lack of breath or thought control. Mme. Sembrich and all the other great singers never did that. They were musicians before they sang the great masters' songs.

SOUTHLAND SINGERS' AFFAIR.

The Southland Singers held their second reception and dance at Hotel Netherland, December 30, under the auspices of Emma A. Dambmann, president. Over 100 people were present and enjoyed the evening, filled with surprises and innovations. The guests upon arrival received coupons which they presented to Santa Claus, who in return gave them a gift selected from the Christmas tree. Guests also received a number, which entitled them to a chance in the "lucky number prize."

Among unique features was the ribbon dance and the elimination contest. Lelia Sanger and Erik Luther (Danish baritone) won silver bud vases. Cecilia Pohli received a chiffon velvet fitted bag; G. Mills, a sterling silver pocket corkscrew, while Angelina Cappellano received a needle and thread case. Her partner, William Stancliffe, won a cigarette holder.

Dancing was continuous except when the Southland Singers, under the direction of Mr. Baldwin, rendered Brambach's "Starlight Clear in Heaven Is Beaming," with Bernice Maudsley at the piano.

During the reception Paul Gundlach played piano selections beautifully, and Erik Luther sang "Holy Night," playing his own accompaniment on the lute.

Supper was served at 12 o'clock, and to add to the jollification of the evening, balloons with "The Southland Singers" printed on them were distributed. The first private concert and dance will be held Wednesday, January 26, at Hotel Netherland. An excellent program will be performed by the chorus (many voices cultivated by Mme. Dambmann), and Edwin Orlando Swain, baritone.

MARY HELEN BROWN'S WORKS FEATURED AT MME. BUCKHOUT'S.

Continuing the series of Tuesday evening musicales, given by Mme. Buckhout in her handsome apartment and studio, Central Park West, on January 4, a program of songs and violin pieces by Mary Helen Brown was performed. The participants in this included Mme. Buckhout, soprano; Alma Hopkins-Kitchell, contralto; Charles Kitchell, tenor, and Earl Tuckerman, bass. Rodion Mendelevitich, violinist, played solos. As usual there was a large variety in the program, in which also, as usual, Mme. Buckhout was the bright particular star. "I Know," dedicated to Mme. Buckhout, was sung by her so effectively that she had to repeat it. Two quartets were sung, one of them still in manuscript, from the song cycle "The Morrow of Life." Following his violin pieces, Mr. Mendelevitich played as encore "A Pickaninny Song." Mme. Buckhout will continue these Tuesday evening musicales until further notice, a single composer appearing at each.

MUSICALS AT THE PATTERSON STUDIO.

Elizabeth Kelso Patterson, teacher of singing, gave a musical tea at her residence studio, December 29, when Lisbet Hoffmann was the pianist. On January 3, Miss Hoffmann gave a recital of piano pieces at the Patterson studio, playing works by Mendelssohn, Beethoven, Chopin, Schumann, and Liszt, as well as other modern composers. "Prim Frolic Dance," by Ernest Carter, was especially well played, the composer being present. Miss Hoffman's playing throughout the program showed her to be an artist of the first rank. Geraldine Holland, artist-pupil of Miss

Patterson, was in excellent voice, and sang two songs by Cadman especially well.

MEHAN STUDIOS MANOR.

John Dennis Mehan and his life partner, Caroline Mehan, following a brief holiday intermission, have resumed instruction of the voice at their studios in Carnegie Hall, and at the Mehan Studios Manor, Clifcrest, on Riverdale avenue, South Yonkers, N. Y. At Clifcrest there are three handsome studios with grand pianos, affording every facility for practice and good hard work. A partial description of this suburban home, at which several serious students are accommodated, is quoted from the booklet issued by Mr. Mehan:

"In order to study with the world's best teachers and to take advantage of the musical atmosphere, many young women come to New York and live anywhere they can obtain accommodations, and are hindered by wrong surroundings, bad influences, and unhygienic living. They dislike their uninviting rooms which offer them little incentive to study or work, consequently much of their endeavor is misdirected.

"The Manor is a large, grey stone house of distinctly homelike appearance. In the back garden are fruit trees, grapevines and flowers, and cut off from this is a truck garden where all sorts of fresh vegetables are growing, sufficient to supply the table very liberally.

"This beautiful home, while having all the advantages, luxuries and comforts of an elaborate home in the country, away from noise, excitement and distractions, is practically in the city, and is as easy of access to the shopping centers, concert and opera districts as if it were further downtown.

"It is close to the railroad stations, and there are frequent trains from the Grand Central Station, reaching Yonkers in half an hour; it is a block from the car which transfers to the Broadway Express at the Van Cortlandt subway station, and the Broadway surface car is one block from the house. One can reach the Manor by train, subway or surface at any time of the day or night."

NICHOLS IN "THE MESSIAH."

In commenting upon John W. Nichols' work the press speaks as follows:

John W. Nichols, of New York, a tenor soloist whose work has received praise from the best musical critics, assisted the chorus choir of the First Methodist Church yesterday, and captivated two large audiences. Mr. Nichols possesses the quality and tone of voice which are sure to please, and his audiences were enthusiastic over the excellent program which they were privileged to hear at both services. At the evening service it is estimated that 1,000 persons were present. One of Mr. Nichols' most pleasing numbers was the selection from Handel's "Messiah," "Comfort Ye" and "Every Valley." In this he showed to advantage the wonderful control and the finished tone which marked his singing throughout.—Leader-Republican, Johnstown, N. Y.

FRATERNAL ASSOCIATION OF MUSICIANS.

The third monthly meeting of the Fraternal Association of Musicians was held Tuesday evening, January 4, in the concert room, Studio Hall Building. A lecture recital was given by the distinguished vocal teacher, Anna E. Ziegler, on "Music for Art's Sake and Music for the Sake of Money." She was assisted by the young singers, Linnie Love, soprano, and Lorna Lea, contralto. They illustrated the polarity of tone blending, singing duets from "Lakmé," "Martha," "Butterfly" and "Marriage of Figaro."

CHRISTINE SCHUTZ, EDWIN GRASSE AND EDWARD RECHLIN IN LUTHERAN EDUCATION CONCERT.

Christine Schutz, contralto; Edwin Grasse, violinist, Edward Rechlin, organist, and the Russian Balalaika Orchestra collaborated in a fine concert under the auspices of the Women's Committee, Lutheran Education Society, at Aeolian Hall, January 6. Miss Schutz, who has one of the finest contralto voices heard in recent years, and whose success at the Worcester Music Festival is remembered, sang German songs. Edwin Grasse is well known as violinist and composer, and distinguished himself upon this occasion. Mr. Rechlin plays the organ with splendid technical control, making it an instrument of life and animation, his improvisations being especially interesting. The Russian Orchestra, wearing native costume and playing the native instruments, has been constantly praised for the wonderful rhythmic and tonal effects they produce. An audience of fair size heard the concert, which was for the benefit of the Concordia Collegiate Institute, Bronxville, N. Y.

CENTRAL PRESBYTERIAN CHURCH CHOIR.

The music committee of Central Presbyterian Church, Fifty-seventh street and Madison avenue (formerly the Dutch Reformed Church), has issued a folder a yard and a half in length, with the caption, "The Pastor and the Choir, 1915-1916." Following the first picture, that of Rev. Wilton Merle-Smith, D. D., "for twenty-seven years the successful and much loved pastor," appears the picture of Harry M. Gilbert, organist and choir director. Following this, Edna Fassett Sterling, soprano; Helen Niebuhr, contralto; Delos Becker, tenor; Andrea Sarto, bass, all are pictured. Then appear the pictures of the violinist.



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the harpist, the cellist and eight smaller pictures, comprising the vocal octet. The folder is an altogether unusual document, and shows the appreciation with which the music rendered by Mr. Gilbert and his choir is received.

KRONOLD RE-INTRODUCES MERCEDES O'LEARY-TUCKER.

Mercedes O'Leary-Tucker, one of two sisters who a few years ago were well known in New York musical life (located in Trenton, N. J., for some years), was recently heard in several piano solos at the Hans Kronold studios. Her dainty touch and beauty of tone were displayed in Chopin's C sharp minor waltz. Exuberance and vigor of touch, with abounding musical temperament came to the fore in Rachmaninoff's celebrated prelude. Mrs. O'Leary-Tucker seeks engagements as solo and ensemble pianist in New York, where as a child she was so favorably known. She teaches piano at the Naylor College of Music, Trenton, N. J.

TOKUNSTLER SOCIETY CONCERT.

At the last Tonkünstler Society concert, Memorial Hall, Brooklyn, January 4, the particular novelty was a work of Arthur Lichstein, "Prelude, Theme and Variations for Two Violins," played by the composer and Ilja Breeskin. Mr. Lichstein is remembered as the violinist who appeared at the last Manuscript Society concert, playing a difficult work by M. Silver, which he learned at a day's notice. He also performed Vitali's ciaccona, and was the leading violinist in Schumann's quartet in A minor. In this Gustav O. Hornberger, cellist, took prominent part. Piano pieces by MacDowell, played by Juliette F. Kaufman, completed the interesting program.

KRONOLD RESUMES.

Hans Kronold has resumed instruction of cello playing and his ensemble class, his studio hours being from 9 to 1, 2 to 6, at 2231 Broadway, elevator entrance, Eightieth street. He will also make evening appointments by special arrangement. He accompanied his own songs, sung by Franceska Marni, at the last New Assembly concert, January 6, Hotel Plaza. Works by Frank la Forge and Edwin Grasse also appeared on the same program.

NOTES.

The New Assembly social committee has issued invitations for a reception to meet Rudolph Ganz in their new clubhouse, 107 East Fifty-fifth street, January 15, from 4 to 7.

Elfrida Heller, soprano; Peter Kurtz, violinist; Catherine Stewart, child impersonator, and the Harold Davis Dancing Trio took part in the 451st entertainment, following the Hungry Club's dinner, Hotel Majestic, January 8. The guest of honor was Mischa E. Appelbaum, founder and leader of the Humanitarian Cult. Mattie Sheridan continues to be the mainspring of this club.

Charles Heinroth, organist and director of music, Carnegie Institute, Pittsburgh, gave an inaugural recital on the new instrument at the Church of the Epiphany, Lexington avenue and Thirty-fifth street, January 6. He played compositions by Bach, Widor, Guilman and others, with sovereign technic. The affair took place on the eighty-third anniversary of the founding of the church.

Prof. Samuel A. Baldwin gave his 465th organ recital at 9 o'clock p. m. January 12, for the benefit of the Night College. He played works by German, English, French, Finnish, and the American composer, Gordon Balch Nevin. January 16, at 4 o'clock, he will play an interesting program, consisting principally of comparative novelties, including works by Debussy, Gaston M. Dethier and Sibelius.

Sophie Brandt's Success in Italy.

Sophie Brandt, the former operetta diva who made such a sensation here a few years ago in "Hans the Flute Player" and "Waltz Dream," has been in Italy preparing for grand opera, since she left the American stage, her principal teacher being the veteran Maestro Sebastiani, of Naples. News has just been received that after a single audition, highly satisfactory to the management, she has been engaged as the principal mezzo for the coming season at the San Carlo, the opera house of Naples and one of the four most important opera houses in Italy.

Miss Brandt has a capital voice, sings extremely well and will undoubtedly meet with as much success in Italy as she formerly won in America.

Mary Elizabeth Cheney's Pupil in Recital.

Mary Elizabeth Cheney will present her talented pupil, Florence Middleton Pilgrim, in a song recital at her studio, Carnegie Hall, New York, on Friday evening, January 14, on which occasion Miss Pilgrim will render the following program: "O, Had I Jubal's Lyre," from oratorio "Joshua" (Handel), "Pastorale," Old English (Carey), "La Zingara" (Donizetti), "Lied der Ljuba," from "Czar's Bride" (Rimsky-Korsakow), "Märchen" (Wolff), "Kinder Lieder" (Zuckerman), "Crepescul" (Massenet),

"The Yellow Daisy," "The Blue Bell" (MacDowell), "Through a Primrose Dell" (Spross), "The Bird of the Wilderness" (Horsmann)

GIUSEPPE DE LUCA, A LEADING ITALIAN ARTIST.

Young Baritone Quickly Establishes Himself in the Favor of Metropolitan Opera Patrons.

It is many years since an artist came to the Metropolitan Opera House and made so instantaneous and strongly favorable an impression as Giuseppe de Luca, the new baritone of America's foremost opera house. De Luca is a young man, not yet quite thirty years of age. His voice is of fine quality and a most peculiar one, seeming to adapt itself to whatever demand De Luca puts upon it, whether he be singing the lightest lyric or the heaviest dramatic



GIUSEPPE DE LUCA.

role. It is a remarkable range of parts that he already has sung at the Metropolitan, beginning with Figaro and running through Tonio, Germont, Plunkett, Sharpless and others to the highly dramatic Scarpia. The extraordinary thing is that his repertoire extends as well to Wagner—in Italian. The writer's first hearing of De Luca was as Alberich in the "Rheingold," a role in which he can stand comparison with the Dresden baritone, Zador, who is the Alberich specialist in Germany.

The fact that Giuseppe de Luca, after singing in all the foremost European opera houses, has attained, at his early age, to his present high position as one of the very first artists of the Metropolitan Opera House, is sufficient proof of his ability and at the same time proof of the discernment of the public, which, in all theatres where he has sung, absolutely without exception, has recognized in him one of the very foremost artists, both as singer and actor, of the present day.

The Two Macs Believe in Advertising.

On page seventeen of this issue of the MUSICAL COURIER appears a reproduction of a circular which associates in a striking way a great artist with a song he is popularizing this season. It consists of a thematic presentment of the first music page of James G. MacDermid's song, "If You Would Love Me," with a half tone inset of John McCormack. The great tenor is using this song as the final number on his program for the entire season, which in itself speaks volumes for the worth of the composition.

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AUDITORIUM DEDICATED.**

Song and Speeches Mark Opening Ceremonies of Million
Dollar Edifice—"Messiah" Performance in
Oakland Under Municipal Auspices—
Musicians' Club Elects Officers.

San Francisco, Cal., January 2, 1916.

The new year opened in this city with the dedication of the million dollar auditorium in the Civic Center, the gift of the Panama Pacific International Exposition. The vocal soloist was Bernice de Pasquale. The Municipal Chorus sang under the direction of Wallace A. Sabin. The Municipal Band, led by John A. Keogh, played. The keys of the auditorium were delivered by President Moore, of the Exposition Company, to Mayor Rolph, of San Francisco. Governor Johnson spoke to the audience from his home two miles distant, using the Magnavox, a local invention.

"THE MESSIAH" SUNG IN OAKLAND.

This afternoon the Recreation Department of the City of Oakland introduced its musical forces. A performance of "The Messiah" was given under the direction of Alexander Stewart, with the Alameda County Chorus and the following soloists: Mrs. Edith Cruzan Fickensher, soprano; Mrs. Rowena Robb Mills, contralto; Howard S. Pratt, tenor, and Charles F. Robinson, bass. The attendance numbered thousands, notwithstanding a heavy rain-storm.

The work of chorus and soloists was good and applauded strongly. The interesting feature contained in these announcements is that the municipal governments of San Francisco and Oakland—on both sides of the bay of San Francisco—have engaged in the business of providing musical entertainment to the public in very large public buildings.

CHRISTMAS EVE OPEN AIR CONCERT.

Alice Gentle, mezzo-soprano, was the soloist at San Francisco's annual open air Christmas Eve concert. The program was held on the balcony of the new \$5,000,000 City Hall, under the auspices of the San Francisco Bulletin. Fully 80,000 people packed the great two block space of the Civic Center below. Mayor Rolph spoke. Miss Gentle sang Adam's "Noel," the "Habanera," from "Carmen," and the Bach-Gounod "Ave Maria," and as a finale led the gigantic crowd in the "Adeste Fideles." She scored a fine success, and after her first song it was several minutes before the cheering died down.

MUSICIANS' CLUB ELECTS OFFICERS.

The San Francisco Musicians' Club has elected the following officers for the year: Alexander Stewart, president; Achilles Artigues, vice-president; Johannes C. Raith, secretary and treasurer; Frederick M. Biggerstaff and J. Harden Pratt, directors. DAVID H. WALKER.

**MISS SMITH'S SECOND ENGAGEMENT
WITH WASHINGTON CLUB.**

Soprano Helps to Dedicate New Organ.

Ethelynde Smith has just been engaged as soloist at the second concert of the Rubinstein Club, Washington, D. C., January 26.

The soprano was soloist at the opening recital of a new organ in the Yarmouth, Me., Baptist Church, December 14. She sang the "One Fine Day" aria from "Madame Butterfly" (Puccini), "Day Is Gone" (Lang), "Hail Ye Tyme of Holidayes" (Branscombe), "Spinning-Wheel Song" (Foster), (dedicated to Miss Smith), "Springtide of Love" (Foster).

One who was present gave the soprano this tribute for her singing on that occasion:

"The delightful program was finely rendered and throughout the evening the various numbers were followed with deepest enjoyment by the large assemblage which packed the auditorium.

"Miss Smith captivated her audience with her beautiful singing, her lovely voice being one of the charms of the concert. The exacting aria was sung in really exquisite style. Equally interesting was Miss Smith's interpretation of two children's songs given as encores, which were done with an archness and delicacy that won generous appreciation."

Austin's Many Concerts.

Florence Austin, "America's Violinist," was soloist at the concert of the Humanitarian Club (all these concerts are under the direction of Max Liebling) January 4, at Leslie Hall, New York, playing works by Alard, Musin and others with success. She leaves the metropolis January 9 for Minneapolis, where she will appear in several

concerts. January 16 she will be soloist for the Minneapolis Symphony concert, and upon her return she will appear at a concert of the Rubinstein Club, New York. In March she goes on a second tour of Maine with William R. Chapman, the engagement being the outcome of her successful first tour a year ago. General demand was voiced for her re-engagement this year. All of which gives some idea of the busy season Florence Austin is experiencing, and this is her due, for no violinist before the public has within herself greater elements which make for personal success and popularity.

**DISTINGUISHED BACH
AUTHORITY VISITS BUFFALO.
Bethlehem Organist Lauded Again.**

J. Fred Wolle, the distinguished Bach authority, delighted a Buffalo audience at his first recital in that city. In the Buffalo Courier, November 8, 1915, the Bethlehem organist was given fitting testimonial to his splendid interpretations thus:

Buffalo was fortunate in having for its first free organ recital of the season so distinguished a musician as J. Fred Wolle, of Bethlehem, Pa., organist and conductor of the far famed Bach choir, whose annual festivals make Bethlehem our American Bayreuth, to which music lovers from all over the country make their pilgrimage.

Mr. Wolle is one of the greatest authorities on Bach and his works, and in the program he presented yesterday afternoon his favorite composer held first place. It was therefore a matter of education as well as enjoyment to hear Bach interpreted by such a scholar.

Mr. Wolle played three fugues which he has transcribed from the "Art of Fugue," the first being "The Theme with Animated Counterpoint"; second, "A New Theme Combined with the Original," and third, "The Mirror," a most interesting performance, in which, as Mr. Wolle explained, came first the image, the original themes transformed; then the reflection, the exact counterpart of the preceding, with all parts reversed.

Bach, let it be said, at the hands of Mr. Wolle is a far more colorful, enjoyable and well elucidated composer than we are accustomed to hear, and the polished elegance of musicianship and the sincerity of Mr. Wolle's appreciation communicates itself to his audience, making the lay mind capable of sharing its beauties.

In a group of numbers, "Melody" by Jonas, scherzo from the second organ symphony (Widor), minuet by Shell, and "Lay of the Hero," by Volkmann, a performance of pomp and circumstance, Mr. Wolle's varied gifts of interpretation were brilliantly disclosed. An exquisite fragment from an air once played by Sidney Lanier on his flute led to the third movement of the pastoral sonata by Rheinberger, with the dazzling technical prowess of the "Chromatic Fantasia," by Thiele; indeed, without seeming facetious, one might say some hitherto unused muscles of the great organ were brought into play through Mr. Wolle's fine musicianship.

**Marion Green's Singing in "The Messiah"
Arouses Milwaukee Enthusiasm.**

Milwaukee enjoyed Marion Green's singing in "The Messiah" in that city recently. These enthusiastic press excerpts attest the fact:

If time and space permitted, it would be a pleasure to devote a "column" to a consideration of the excellent qualities of the singing of Marion Green, who sang the bass solos. His splendid voice, resonant throughout its wide range; his absolute command of every phase of vocal art, the certainty of every tone, the smooth, flowing phrases, dramatic recitative and faultless diction, all produced without the slightest apparent effort on the part of the singer, made him an ideal oratorio singer.

"Why Do the Nations" was superbly sung, probably as well as it has ever been done in Milwaukee, and it fairly electrified the audience. Even the orchestra became alert and took interest in what was going on. And the "Trumpet Shall Sound" was equally stirring and Mr. Green was given a veritable ovation at its close, a tribute which he generously shared with the trumpeter, Mr. Llewellyn.—Milwaukee Journal, December 29, 1915.

Marion Green, bass, sang with the ease and authority that have won for him the distinction of being one of the greatest singers before the public. It was a joy and privilege to hear such a singer, for in addition to having a voice of unusual richness and beauty, Mr. Green gives the impression of being an absolute master of his art. The technicalities of the chromatic phrases presented no difficulties for his virile and supple voice. The duet with the trumpeter was one of the important features of the evening and the artists shared in the applause.—Milwaukee News, December 29, 1915.

Chief honors went to Marion Green, whose magnificent delivery of the difficult bass role showed at all times the understanding of a seasoned oratorio artist. His numbers were voiced with dignified authority.—Milwaukee Free Press, December 29, 1915.

The performance was distinguished by the polished singing of Marion Green in the bass role.—Milwaukee (Wis.) Sentinel, December 29, 1915.

It was a joy to hear Marion Green's rich and sonorous basso, a voice well suited to the singing of oratorio—sympathetic, full and flowing, rich in mellow cadences, and used with expert ease and dignified simplicity. His rendition of "Why Do the Nations" was an artistic triumph.—Milwaukee Wisconsin, December 29, 1915.

New Engagements for Adele Krueger.

Adele Krueger, who was heard in a New York recital on Tuesday evening, January 4, immediately received a number of engagements following her concert.

Mme. Krueger will sing in Flushing, L. I., on January 19, in Brooklyn on January 21, and at the New York Euterpe Club on January 26.

CECIL FANNING'S NEW YORK RECITAL.

The Distinct Success of the Recital Given by Cecil Fanning, with H. B. Turpin at the Piano, Before an Audience Which Completely Filled Aeolian Hall, January 4, 1916, Brought Forth the Attached Reviews from New York's Leading Critics.

Cecil Fanning, the young American baritone whose work has been growing in importance continuously of late, made a recital appearance yesterday afternoon at Aeolian Hall, with H. B. Turpin, his teacher, coach and accompanist, at the piano. Mr. Fanning's program was far from the beaten track, and even included names unknown here. It was uneven from the point of musical value, but that is almost inevitable. The Schubert group, three songs from the "Schöne Müllerin" cycle, were delightful from every point of view, as sung and played yesterday. With these, Mr. Fanning placed the "Erkling," not Schubert's, but Loewe's seldom heard and striking setting of Goethe's poem. Mr. Fanning sang this with

composer of "L'Oracolo," heard at the Metropolitan last season.—New York Times, January 5, 1916.

Cecil Fanning, baritone, gave a recital of songs at Aeolian Hall yesterday afternoon. This singer has been heard here infrequently, but is widely and favorably known in the Middle West and is also much liked in Boston. His art has much to interest and command praise. His entertainment yesterday was well planned and generally well carried out. He was heard in songs in Italian, French, German and English, and to begin with, it may be said that he was intelligent in all four languages. His English diction was especially good.

Mr. Fanning's voice is one of good quality and power sufficient for his purposes. . . . His head tones are excellent and his piano delivery unconstrained and well supported. His interpretative skill showed insight and sympathy as well as temperamental quality.

His selection of a recitative (not an air, as the program called it) from Monteverde's "Orfeo" as the opening number was happy, and he sang it with much dignity and appreciation. Three of Schubert's "Die Schöne Müllerin" songs were sung with fancy and feeling. His interpretation of Loewe's setting of "Der Erkling" aimed at an extreme type of dramatization and employed questionable effects of parlando. But it has a certain individuality to command it.

Nothing on the program was more beautifully sung than Grieg's "Springtide," which is so often heard in its arrangement for string orchestra. Eugen Haile's setting of Volker's "Teufelslied" called forth much applause. On the whole, Mr. Fanning's recital was one of interest and merit.—New York Sun, January 5, 1916.

Cecil Fanning, who has been making extended tours throughout the country, gave a recital at Aeolian Hall yesterday afternoon. It was his first recital here, though he had been heard in concert. He

has a fine resonant voice, big and dramatic and of sufficient range for concert purposes. His highest notes came without forcing. . . . In many respects there was a resemblance between his style and that of David Bispham.—The New York Herald, January 5, 1916.

Cecil Fanning, who has come out of the West with laurel leaves in his hair, appeared in Aeolian Hall yesterday afternoon. He has a voice of great beauty and wide range and sings in English, French and German with commendable distinctness. His audience evidently approved of him.—New York Evening Telegram, January 5, 1916.

Cecil Fanning gave a song recital yesterday afternoon at Aeolian Hall, assisted by H. B. Turpin, a competent pianist. Mr. Fanning has a strong baritone voice. He sang the air from "Orfeo" (1607), Monteverde, and the air from "Richard Coeur de Lion" (1784), Gretry, in good style and with self possession, and both numbers were well received by the audience. The program was a varied one.—New York Morning Telegraph, January 5, 1916.

His voice is a good one, of pleasing quality, and the singer showed a good style. His program was interesting.—The New York World, January 5, 1916.

Cecil Fanning is a baritone. More than that, his voice has masculine fibre and force. Among Fanning's contributions yesterday were airs from Monteverde's "Orfeo" and Gretry's "Richard Coeur de Lion"; three of Schubert's Müller Lieder, "Der Neugierige," "Am Feierabend" and "Trockne Blumen," and Grieg's "Springtide," which revealed the singer to best advantage.—New York Press, January 5, 1916.

Cecil Fanning, the young baritone, who gave a recital yesterday afternoon, has a fine voice. . . . Mr. Fanning possesses real temperament and a voice of warm color; in addition, he sings with ease. He was greeted by a large audience.—New York Tribune, January 5, 1916.

Aeolian Hall was given over to song recitals yesterday. In the afternoon Cecil Fanning, a gifted baritone, was heard.

Mr. Fanning made a good impression on a large and critical audience. The occasion was his first public recital in New York. He possesses a remarkably robust voice of equable range and beautiful quality. His versatility was shown in the unusual latitude of his program, which contained extracts from seventeenth century operas, modern German, French and American songs, and also an arrangement of "An Evening on the River," from the Chinese.—New York American, January 5, 1916.



CECIL FANNING.

special gusto, the consequence of a thorough study of Loewe's ballads and deep interest in his compositions.

The most beautiful song on the program, and the one which Mr. Fanning sang best of all, was Grieg's sad "Springtide," a song which suggests anything but the feelings usually associated with spring. This song was sung in English, so the audience fully appreciated its deep melancholy, the melancholy of a man who will never see the dawn of another year. The practice of singing Grieg's songs in English is one to be commended. A translation from Norwegian to English is quite as likely to be accurate as one that is made into German, and it has the merit of being understood by the whole audience.

After this Grieg gem, Mr. Fanning sang two songs by Hubert Pataky and one by the unfortunate paralyzed and helpless composer, Eugen Haile. There were songs also by Debussy, Sydney Homer, Winthrop Rogers, Marshall Kernochan, and Francesco de Leone. Beside these, Mr. Fanning sang several encores, among them Schumann's "Aufträge," Massenet's "Vision Fugitive," and "The Sands of Dee." Mr. Turpin's share in the performance assumed the importance of ensemble work as accompanying should, with the songs of today. The "team" work of two men who have worked together for years has a unity impossible to attain in any other way. It is no wonder that Mr. Fanning and Mr. Turpin are in such great demand throughout the country. They are among the busiest men in the concert world. Mr. Fanning is following in the footsteps of Dr. Wüllner, and he has the advantage of a finer voice.—The Evening Post, January 5, 1916.

Cecil Fanning is a young baritone whose name is more familiar to New York than his deeds. He gave a song recital yesterday afternoon in Aeolian Hall that showed that his good reputation has a proper foundation. His voice is excellent in quality. His technical methods are also generally excellent. . . . Mr. Fanning's interpretations are musical; he seeks the spirit of what he sings, endeavors to give its mood and sentiment a definite and sympathetic expression. The intelligence and skill with which he did this yesterday made many of his interpretations interesting and delightful. . . . His diction is to be praised for its clearness and finish.

There was much dignity and compelling power in his singing of the air from Monteverde's "Orfeo," a remarkably fine declamatory passage. Three songs from Schubert's "Schöne Müllerin," including "Am Feierabend," which receives little attention from singers, showed appreciation of the German Lied. Loewe's setting of Goethe's "Erkling," he sang with an abundance of varied and dramatic expression. The setting is a good one, and it is interesting to compare Loewe's method with Schubert's. Mr. Fanning sang Grieg's "Springtide," with a well judged sense of climax; and a clever song of Eugen Haile, "Teufelslied," two by Hubert Pataky and Debussy, and a group of songs in English, by Americans, except the last, by Francesco de Leone, written for Mr. Fanning by the

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MERLE ALCOCK CONTINUES TO WIN ADMIRATION.

Press Tributes Enthusiastic.

Merle Alcock, whose splendid contralto voice and ingratiating personality are constantly winning for her the admiration of all who have an opportunity to hear her sing, appeared as soloist with the Kansas City Symphony Orchestra, on January 4, at a concert in that city. On January 7 Mrs. Alcock gave a recital at Des Moines, Ia., scoring a success which testified to the merited criticism of the New York Times of December 18, which stated: "Merle Alcock has a voice of real beauty, smoothness and fine quality, a cultivated and artistic style. Her diet on was especially to be commended."

Following her appearance as soloist with the New York Symphony Orchestra, at Aeolian Hall, New York, on December 17, some of the papers spoke of her work thus:

The prologue was sung by Merle Alcock, a young contralto unknown to New York, who originally had sung the music when it was presented at Berkeley. Miss Alcock, it is to be hoped, will not remain a stranger to New York. Her voice is a beautiful one, smooth and well produced; and her diction is unusually distinct.—New York Tribune, December 18, 1915.

In a prologue and a hymn to Artemis, the beautiful voice and tasteful singing of Merle Alcock, a contralto who seems destined to

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American Soprano

Engaged as soloist for the Midwinter Festival,
San Antonio, Texas, with St. Louis
Orchestra, February 14, 1916.

"Tall, dark, dignified, is Saramé Raynolds, who yesterday sang to a tremendous audience which had assembled before the great Spreckels organ at the Exposition grounds. Miss Raynolds gave one of the most truly pleasurable programs of the year. She has a stage magnetism which is irresistible."
—The San Diego Sun.

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make her mark here, were heard with real pleasure.—New York Globe, December 18, 1915.

The prologue and hymn to Artemis were charmingly sung by Merle Alcock, contralto.—New York American, December 18, 1915.

Merle Alcock, an American contralto, disclosed a voice of pleasing quality, good range and power, and she sings with good taste and interprets well.—New York Herald, December 18, 1915.

Merle Alcock, who sang the prologue, knew well how to sound the dramatic note. She showed a finely schooled, resonant voice which made an excellent impression.—New York Staats-Zeitung, December 20, 1915.

The prologue concludes with a recitative by the muse of Tragedy, rendered in this instance by Merle Alcock, who displayed a clear and excellently modulated contralto, and in addition gave the lines an intelligent reading, marked by perfect enunciation.—The Christian Science Monitor, Boston, Mass., December 18, 1915.



GENIA D'AGARIOFF.

Triumphs for Augstein Pupil.

"Tremendous success, great ovations," reads a telegram from Havana received by Wilhelm Augstein, the New York vocal teacher, from his artist-pupil, Loretta del Vallé, who is on an extended concert trip with Albert Spalding, giving a series of concerts in the Cuban metropolis and in several of the Florida winter resorts.

Mme. del Vallé, Mr. Spalding's assistant artist, sang before coming to this country in various opera houses abroad, and appeared at the royal opera houses in Prague, Cassel and Mannheim.

Grand Opera Singer in Oratorio.

Alfred Kaufmann, a Miller vocal art science artist-pupil, under Adelaide Gescheidt's instruction, sang in "The Messiah" in St. James' Episcopal Church, Brooklyn, Sunday, December 26, and is also engaged to sing in Haydn's "Creation" in March at the same church.

Mr. Kaufmann is devoting a great deal of time to coaching in oratorio, which he is adding to his operatic work. He has just closed an eleven weeks' engagement with the Boston Opera Company.

GENIA D'AGARIOFF'S STORY.

How Young Baritone Began Vocal Career.

Genia d'Agarioff, the young Russian baritone, began to think seriously of a professional musical career while he was a cadet in the school of the Imperial Guards, Russia, preparing to become an officer of the Guards.

His story is told in the accompanying Russian notice and its translation:

ОКОЛО РАМПЫ

Музыкальный вечер юнкеров Николаевского кавалерийского училища.

Музыкальный вечер юнкеров Николаевского кавалерийского училища, устроенный по инициативе генерал-майора де-Витта и пивницы г-жи Одиной, сумевшей со вкусом составить интересную музыкальную программу концерта, оставив на всех многочисленных приглашенных, собравшихся в зал училища, наилучшее впечатление.

Если судить по тем исполнителям, кои выступили в этот концерт, то от участия его юнкер-юнкеров мы, по правде сказать, даже не ожидали таких блестящих результатов. Да, ведущим дарованиям скромно скрываются в стенах того учебного заведения, из которого вышла гордость и слава русской литературы.—Лермонтов.

Программа концерта была составлена разнообразно и интересно. Для начала хором трубачей-юнкеров был исполнен с блестящим ансамблем королевский марш из "Пророка". Далее следовал целый ряд солистов, из которых наибольшую талантливость показали юнкера: Агарков, будущность которого, при его блестящих голосовых данных и общей природной музыкальности, несомненно, обеспечена выдающейся карьерой пивца-тенора; Грибановский I-й (тенор); Никитин (бас); Стебляков-Камарский (роль) и др. Участие же сверх программы почти законченного пивца-баритона молодого артиллерийского офицера (ученика г. Тартакова), обладателя выдающегося по красоте тембра и звучности голоса, было встречено всей аудиторией с неподдельным энтузиазмом. К достоинствам исполнителя следует отнести его скромность и полное умение подчинить своей воле каждое направление пивца (пролог из "Паяцев" и "Эпиграма" Рубинштейна).

Прекрасно прошли хоровые номера из исполнения юнкеров казачьей сотни. Лихая изаачья пивня в живописной обстановке удачных танцоров-солистов вызвали большой подъем и восторг среди слушателей.

В вечер, помимо юнкеров, принимали также участие известные артисты: г-жа Одинова (меццо-сопрано), г-жа Вязь (скрипка), г-жа Прижина (мелодраматическая), г-жа Вельяшева (роль) и тенор В., из которого мы не вправе назвать полностью.

Вечер закончился блестящим балом, который удостоил своим присутствием Великий Князь Константин Константинович. Любезность и гостеприимство хозяйств-распорядителей очаровали всех присутствующих.

С. Т.

[Translation.]

MUSICAL CONCERT OF THE CADETS AT THE IMPERIAL NICHOLAS CAVALRY SCHOOL HELD UNDER THE PATRONAGE OF GEN. DE WITT.

The concert gave a favorable impression. We had not expected such brilliant results from the young cadets. Extraordinary gifts are to be found in the celebrated school from which we have Lermonoff, the pride of Russian literature. A very interesting program was given beginning with "The Coronation March," from "The Prophet," then followed several soloists of which D'Agarioff was one of the most gifted. He is sure to have a brilliant future, possessing a tenor of extraordinary beauty and excellent musicianship.

The concert was followed by a ball. Both concert and ball were honored by His Imperial Highness Grand Duke Constantine Constantinowitch.

Debut Recital of Rose Laurent.

After much persuasion by many musical people prominent in operatic and concert circles, Rose Laurent, a young and beautiful American soprano, has decided to give a recital. For this purpose Miss Laurent has chosen the Harris Theatre, New York, and on Sunday evening, February 6, at 8.15, she will give her initial recital. A program of modern songs, some of which will on this occasion be given their first public hearing in America, will be sung by Miss Laurent. Clarence Adler, pianist, will assist. Various leading operatic singers have signified their intention of being present, and also many others of social prestige. All seats are reserved. Tickets may be obtained from Martin Gomprecht, 232 West Eighty-fifth street, New York City.

ELEONORA DE CISNEROS "HAS GREAT SCENE" IN "AIDA."

Recalled Fourteen Times.

Eleonora de Cisneros has had a rather sensational success on several occasions this season, particularly when she sang Fricka in place of Mme. Schumann-Heink, but the high water mark of enthusiasm was reached in her performance as Amneris in "Aida" on January 2, in Chicago.

Concerning this, the Daily News, said: "Sunday evening's performance of 'Aida,' a first production for this season, was offered at popular prices, but turned out to be entirely worthy of a hearing on any subscription evening."

But the chief individual interest was in the work of the soprano and the mezzo, Mmes. Melis and De Cisneros.

"The performance indeed proved to be the occasion of



Photo copyright by Mishkin.
ELEONORA DE CISNEROS AS AMNERIS IN AIDA.

the latter's triumph. The appearances of Mme. de Cisneros, frequent in other seasons, have been this year restricted, despite the fact that she is singing much better than at any time before. Impersonating Amneris, the vindictive princess of Egypt, she sang splendidly in the boudoir scene, which she had never previously given with full authority, and after her great scene in the last act she was the recipient of tremendous applause, being called before the curtain no less than fourteen times. If one remembers correctly, Titta Ruffo's most sensational appearance of two years ago, which set a record for enthusiasm, netted the singer only thirteen calls."

In the Chicago Daily Journal appeared: "Eleonora de Cisneros, who sings and acts the role of Amneris almost perfectly, is regally, gorgeously beautiful into the bargain."

Stern Pupils at Bronx Forum.

At the opening of the Bronx Open Forum, Morris High School Auditorium, 166th street and Boston road, New York, Sunday, January 2, the soloist was Elsa Supper, a young soprano, pupil of Ralfe Leech Sterner, director of the New York School of Music and Arts. Miss Supper has a soprano voice of unusual sweetness, and her enunciation is especially clear. In both German and English songs she showed fine interpretative ability. Her numbers were "Oh, Come With Me in the Summer Night," by Van der Stücken, and "Down in the Forest," by Ronald. She was ably accompanied by Frederick Kahn, piano pupil of Arthur Friedheim, head of the piano department of the New York School of Music and Arts.

The Bronx Open Forum has for its members some of the most prominent people in the country. There was a large and enthusiastic audience of over a thousand persons. Owing to the success of Mr. Sterner's pupils with the Bronx Symphony Orchestra, he has been asked to supply the music every Sunday for the rest of the year for the Bronx Open Forum.

Two of the speakers on January 2 were the Hon. Douglas Mathison, president of the Borough of the Bronx, and Isaac Franklin Russell, chief justice, Court of General Sessions.

Anne Arkadij to Sing New

Songs by Bohemian Composer.

Anne Arkadij will sing at her Aeolian Hall, New York, recital on January 11 two songs, "Hat dich die Liebe berührt" and "Und Gestern hat er mir Rosen gebracht," by Josef Marx, a Bohemian composer, who has been attracting

much attention in Europe since 1910, but whose works have as yet been little sung in this country. Marx, who lives in Graz, Austria, is a disciple of Hugo Wolf. His best known compositions are a collection of eighty very tuneful songs called the "Italian Song Book."

EXCERPTS FROM SCHNEIDER'S "APOLLO" GIVEN FIRST CHICAGO HEARING.

Hamlin Sings These on American Symphony Orchestra Program.

In Orchestra Hall, Chicago, Tuesday evening, November 9, George Hamlin, tenor, sang the recitative and aria, "But Love Alone," from the music-drama, "Apollo," by Edward F. Schneider. This was the first performance of the work in Chicago, and was given on a program by the American Symphony Orchestra, Glenn Dillard Gunn, conductor.

The work, it will be recalled, was presented by the Bohemian Club of San Francisco, in Bohemian Grove Sonoma County, Cal., August 7, 1915, when Mr. Hamlin played the part of Pan.

HAMMERSTEIN LOSES SUIT.

Must Pay Hughes, Opera Singer, \$6,621 on Contract.

Henry Weldon Hughes, well known here and abroad as an opera singer under the name of Henry Weldon, last week won a breach of contract suit against Oscar Hammerstein, impresario, amounting to \$6,621.

He complained that Arthur Hammerstein, with power of attorney from his father, Oscar Hammerstein, engaged him in Paris to sing here in the season of 1913 and 1914 for twenty weeks at \$300 a week, including \$400 traveling expenses. Hammerstein contended the Supreme Court, in prohibiting him from presenting opera in New York, kept him from carrying out the contract.—New York Press, January 7.

Mrs. Hinckle Here.

Mrs. W. A. Hinckle, of Peoria, Ill., second vice-president of the N. F. M. C., is in New York for a short visit on business and pleasure bent.

"IF YOU WOULD LOVE ME"

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Words by
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Orpheus Club Assists at Annual Musical Smoker.

Through the courtesy and generosity of Alexander van Rensselaer, president of the Philadelphia Orchestra Association, the members of the orchestra and their conductor, Leopold Stokowski, each year enjoy a musical smoker, last year being an exception on account of Mr. van Rensselaer being out of the city during the holiday season. This season the event took place on Monday evening, January 3, and, as usual, at Horticultural Hall. Over 1,200 invitations were sent out, and very few of those who received one of these coveted bits of cardboard failed to put in an appearance. Among the guests were members of the Boston Symphony Orchestra, which organization was playing at the Philadelphia Academy of Music on the same evening. The men from New England were profuse in their praise

of the hospitality accorded them by their fellow musicians in the City of Brotherly Love.

Upon entering the hall the guests were received by Mr. van Rensselaer, Mr. Stokowski, Arthur Judson, manager of the orchestra, and other members of the association. Everywhere the feeling of fraternal good fellowship prevailed, the guests being made to feel at once that they were a part of this happy unit.

The musical program of the evening consisted of four numbers by the orchestra, conducted by Mr. Stokowski. These numbers were "Carnival de Paris" (Svendsen), the scherzo from "A Midsummer Night's Dream" (Mendelssohn), "Blue Danube" waltzes (Johann Strauss), and the overture to Wagner's "Rienzi." Choral works by the Or-

pheus Club, of Philadelphia, under the direction of Arthur D. Woodruff, served to add variety to a most enjoyable program. In the accompanying of the numbers sung by the Orpheus Club, Ellis Clark Hammann displayed his splendid musicianship in his usual effective manner.

At the close of the program Mr. van Rensselaer was escorted to the platform, where he was presented with a silver loving cup, about 2 feet high, on which was inscribed, "To Alexander van Rensselaer, from the members of the Philadelphia Orchestra, as a token of appreciation." The presentation speech was made by Thaddeus Rich, concert-master of the organization, and Mr. van Rensselaer responded in his usual witty fashion.

At previous smokers it has been the custom, at the close of the regular program, for Mr. van Rensselaer to be led to the conductor's desk and there compelled to direct the orchestra in a conglomerated rendition of "Alexander's Ragtime Band," which would bring tears of joy to the eyes of every lover of horrible discord. This year, Mr. van Rensselaer rebelled, stating that he was "neutral," and as a diversion in his favor he offered refreshments.

These delightful social affairs are becoming a pleasure, eagerly anticipated annually by the representative men of Philadelphia, and also by many from out of town, since the members of the orchestra are all gentlemen with whom it is a pleasure to mingle. All residents of Philadelphia, they are each endowed with individual characteristics which make association with them most desirable, and which helps to make these annual affairs so great a success.

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Other talented participants in this program were Czarina Lobdell, who played the sixth "Hungarian" rhapsody; Helen Brockway, soprano, who sang the "Depuis le jour" aria from "Louise" (Charpentier); Maude Clarke, at the harp, in "Fantasie" (Parish-Alvars); May E. Sanford, pianist, who played the Moszkowski concerto in E major, first movement, orchestral accompaniment arranged for second piano by Arthur van W. Eltinge.

Mr. Bickler's numbers were: "Where'er You Walk," Handel; "Lachen und Weinen," Schubert; "Rolling Down to Rio," German.

Huerter numbers sung by Miss Baumer were as follows: "The Secret of the Rose," "Twilight Hour," "Lullaby" and "Kitty of Coleraine."

The Syracuse Morning Musicals, Inc., were founded by Antoinette W. Sherman in 1890.

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This was the sixth recital program of the twenty-fifth year and was given at the Hotel Onondaga, on Wednesday, December 25, 1915.

CECIL FANNING WELL RECEIVED AT FIRST NEW YORK RECITAL.

H. B. Turpin Shared Honors.

Were Cecil Fanning to be heard in no other than the lovely "Springtide" fancy of Edward Grieg, as the song was delivered by him at his Aeolian Hall recital, Tuesday afternoon, January 4, the baritone would be recognized immediately as a truly worth while singer. To the unique charm of this tonal picture, a musical gem replete with the mystery of nature's awakening, the sympathetic, smooth voice of the baritone provided full vocal and descriptive value.

For his initial New York recital, Mr. Fanning chose to prepare a singularly taxing, but highly interesting program. He sang in Italian, German, French and English, with equally easy and distinct enunciation.

From the opening airs from "Orfeo" (Monteverde) and "Richard Cœur de Lion" (Gretry), through the sentiment-filled Schubert songs selected from "Die Schöne Müllerin" cycle, the dramatic "Erlkönig" setting by Loewe, the weird Pataky "An Evening on the River" (from the Chinese) and "Der Flieger," the Debussy "Romance" and "La Belle au Bois dormant," down to the clear cut "The Last Leaf" (Homer), "The Lute Player's House" (Rogers), the captivating "Smuggler's Song" (Kernochan) and "March Call" (written for Mr. Fanning), (De Leone), Mr. Fanning showed himself to be a well equipped singer of high ideals. Departure from the traditional may have marked his interpretation of the "Erlkönig" and some of the other songs, but the young baritone with the courage of his convictions chose to give his own truly interesting and consistent reading.

Delightful vocal timbre, especially in the high voice, splendid resonance, mezza voce and pianissimo, a commendable method of delivery, good taste, pleasing stage presence—the technical requisites for satisfactory recital giving are attributes of Mr. Fanning's work, and he should be thoroughly gratified at his reception in New York as a recital giver.

Aeolian Hall was well filled with an audience which listened attentively and applauded discriminately and sincerely.

As encores, Mr. Fanning furnished numbers which were entirely in keeping and in no way interrupted the continuity of his program. These included the Schumann "Aufträge," Hugo Wolf's "Verborgeneheit," "Vision Fugitive" from Massenet's "Herodiade," and a lovely setting of Tennyson's "Sands o' Dee."

H. B. Turpin, Mr. Fanning's teacher, was at the piano and, as was his due, shared in the emphatic handclapping tributes of the afternoon.

David Hochstein Scores Again in Boston.

David Hochstein, the violinist whose appearances this season in New York, Chicago, and other cities have met with striking success, gave a recital recently in Boston that drew from the critics laudatory reviews.

According to the Post, "Hardened concert goers, sleepy music critics roused themselves and were observed applauding Mr. Hochstein, who was recalled with the utmost enthusiasm after his opening number, which is seldom the case in the violin recital."

The Boston Evening Transcript said that "Mr. Hochstein is a violinist of the Elman fashion. Like his prototype, he loves to invest unpromising subjects with a color and passion which they do not intrinsically possess, causing their chaste and sometimes bleak outlines to blossom with exotic flowers and leap into flames. . . . In the case of Mr. Hochstein, it encourages a large virile style."

"It is not too much to say that Mr. Hochstein is a marvel in technic," declared the Globe. "What is often sentimental, sometimes namby-pamby, was made by the artist to be a rare example of man's music."

Hochstein will be heard in New York for the first time this season on January 17 at the Lyceum Theatre, when he will appear as soloist with the Rochester Orchestra.

Graveure in Great Demand.

Considering the fact that prior to this season Louis Graveure was totally unknown in America, the success of the splendid baritone at the present time is a most astonishing one, for his manager, Antonia Sawyer, had practically no time to do what is known as "advance work," and to arrange an extended preliminary tour before the singer's initial success in New York and elsewhere. The entire

month of January is booked for Graveure, some of the engagements, such as those in Portland, Me., and Minneapolis being return dates. In the latter city, the artist will appear with the symphony orchestra. The same organization has engaged him as its soloist for the Syracuse, N. Y., concert of its forthcoming tour. It has come to be almost a matter of course that wherever he appears Graveure is engaged at once for a return concert. His second New York recital will take place Tuesday afternoon, January 25, at Aeolian Hall.

MME. CULP AND PAUL REIMERS IN CINCINNATI RECITAL.

"Two Incomparable Artists."

Paul Reimers, tenor of the Music League of America, was heard recently in a joint recital with Julia Culp at the first of the series of concerts by the Matinee Musicale Club, which took place at the Gibson Hotel, in Cincinnati. Both artists won hearty commendation of the large audience.

The Cincinnati Tribune said in part next morning: "It is not often that one has the extreme felicity of enjoying



PAUL REIMERS.

the rare treat of hearing two finished musical stars such as Madame Culp and Paul Reimers. Added to their beautifully blended voices was the exquisitely played accompaniments of Coenraad V. Bos, whose equal hasn't been heard here for many a day. Paul Reimer's pure enunciation, his cello like tones, mellow and rich, place him among the most delightfully pleasing of tenors.

"To many of his numbers he gave a happy prelude, telling, for instance, that 'Der Tambour' told of the German drummer boy, who deep in the war trenches, wished that his mother was an enchanted witch, who might bring him from home a goodly portion of his favorite dish, sauerkraut, and in the midst of his longings falls asleep, dreaming his fond desires.

"The group of French chansons so beautifully given were gems from Hüe."

The Times Star went on to say, "Mr. Reimers, a tenor of highly cultivated . . . and fine lyric voice, was himself a star attraction whose accomplished manner established him on the artistic level of his more celebrated associate. Mr. Reimers sang some very interesting songs, a majority of them in the French style, and for an encore a charming trifle in the old Breton manner, 'As I Rose on Sunday Morning,' just finished by Adolf Hahn. The concert was concluded by a group of duets, old German folk music in which the unity of both fine voices was much admired."

"This was their first concert of the year," said the Enquirer, "and it presented two incomparable artists, Julia Culp and Paul Reimers. Their admirable program

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Olive Fremstad

Most delicate and varied touch, of fine taste. . . .—New York Sun.

Julia Culp

An accompanist of the very front rank.—Ernest Newman in Birmingham (Eng.) Post.

Emmy Destinn

Accompanied with his usual taste.—The Standard, London, England.

Elena Gerhardt

With the finest finish and the most delightful musical taste.—The New York Times.

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and their marvelous art are themes for the musical critic, but the thrill that this hour of music left in its wake, the enthusiasm which it evoked, even among the most unimaginative of the throng, 500 strong, that crowded the ballroom of the Hotel Gibson and even filled the mirrored corridors at either side, is a topic of recurrent interest to the entire city."

HAARLEM PHILHARMONIC TO CELEBRATE SILVER ANNIVERSARY.

Fifteenth Annual Breakfast.

Under the capable direction of Mrs. Edwin Outwater, who has charge of the preparation for the fifteenth annual breakfast by the Harlem Philharmonic Society of the City of New York, most gratifying results may be expected.

This year the society will celebrate its silver anniversary, therefore special effort is being made to bring the musicale and breakfast up to the realization of perfection.

Julia Culp will be the guest of honor at the breakfast on Thursday morning, January 20, at the Waldorf-Astoria Hotel. Mme. Culp will give a recital of rare and beautiful songs.

The 300 members and twice that number of guests are expected to be present.

Decorations will be in keeping with the spirit of the occasion, the ushers carrying arm bouquets of sunset and white roses (the club colors) tied with silver gauze ribbon.

Beatrice Harrison in New York and Rochester.

Beatrice Harrison, the young English cellist, was one of the soloists at the recent Bagby Musical Morning in the main ballroom of the Waldorf-Astoria Hotel, New York.

Last Friday evening, January 7, she was heard again with Mme. Melba in Rochester, where she scored her usual success, eliciting from the critics expressions of praise as profound and sincere as the great diva herself. Miss Harrison soon will appear as soloist with the New York Philharmonic Society, with whom she made her American debut two years ago.

Adelaide Fischer Sang for Twelfth Night Club.

Adelaide Fischer, who is to give a recital in Aeolian Hall, New York, Monday afternoon, January 31, sang a group of three songs, "A Toi" (Bemberg), "Jean" (Spross) and "Red, Red Rose" (Cottenet) for the members of the Twelfth Night Club, Hotel Astor, New York, on January 6.

The members of the club, made up of leading New York professional women, gave Miss Fischer a very cordial reception.



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THE MUSICAL COURIER EXTRA

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In order to take care of its greatly increased business in the Chicago and Middle West territory, the Musical Courier Company has been compelled to take additional space in the Orchestra Building in Chicago, where the offices of the Musical Courier and the Musical Courier Extra, Saturday edition, have been located for the past six years. The space that will be occupied by the Musical Courier Company in the Orchestra Building will comprise rooms 610, 615, 620 and 625. During the past few months it often has been impossible to handle properly the large number of visitors to the Musical Courier offices in Chicago, and this additional space will afford the employees, numbering eight, the necessary room to transact the business that comes up from day to day. It is expected that by February 1 the necessary changes, decorating, etc., will be completed, and the many visitors to the Musical Courier offices in Chicago will find every facility there for the handling of their business and the advancement of their interests.

The entire Diaghileff ballet arrived at New York, Tuesday, January 11, on the steamship Lafayette.

English reports say that Thomas Beecham, Esq., has been metamorphosed into "Sir Thomas" by the New Year's honors. Noblesse oblige.

Owing to the comparatively small number of publications received during the holiday season there has been no "Review of New Music" in the MUSICAL COURIER for several issues, but this valuable feature will be resumed beginning with next week's issue.

One of the most prominent American baritones is about to offer a substantial money prize to American composers for an operatic composition in specified form. A complete announcement of the conditions of the competition will be made in an early issue of the MUSICAL COURIER.

Ernest Ansermet, conductor of the Diaghileff Ballet, arrived in this country last week and is directing rehearsals of the orchestra to be used in the forthcoming productions at the Century Theatre and the Metropolitan Opera House. The same orchestra will accompany the Ballet on tour.

Eugen Ysaye, the distinguished violinist, is coming to this country in April, but intends to remain here for only three weeks or a month. He is not planning for public appearances, but is coming simply to make records for a talking machine company with whom he has an exclusive contract.

Lest the fact be overlooked by New York and the rest of the country, the city of Chicago is enjoying there a grand opera season of exceptional brilliancy and music interest under the direction and leadership of Cleofonte Campanini. The tenor Muratore has made himself the idol of the Chicago public and several of the leading critics in that city allude to him as the greatest tenor in the world. A new star has arisen in the person of Maria Kousnezoff, an artist of singular personal charm and wide vocal and histrionic resources. Geraldine Farrar was a worthy partner of Muratore in "Carmen" and "Faust." Julia Claussen and Mme. de Cisneros have scored repeatedly in big roles. Tenors Bassi and Dalmores are repeating their former successes. Frances Ingram, Vernon Stiles, Clarence Whitehill, Francis MacLennan and other Americans have appeared with marked credit to themselves and to American musical art, for they held their own with the European members of the cast. Mme. Melba and John McCormack "came back" into opera triumphantly. Notable productions of French opera and Wagnerian music drama have been the leading factors in the artistic success

of the Campanini season, and that splendid conductor's work with the baton is another outstanding feature of the series of performances which will end in about a fortnight. A longer opera season for Chicago seems assured in 1916-17 after the striking results of the present winter.

Why cannot the Boston Symphony Orchestra arrange its New York concerts next season for Tuesday and Wednesday instead of Thursday and Saturday? Our two local orchestras give most of their concerts here on Friday, Saturday and Sunday, and last week the visit of the Boston symphonists interfered seriously with the local schedule. Too much of a good thing is good for nothing.

Henry T. Finck complains that Brahms' F minor piano sonata is being played publicly too much this season, and says by way of rebuke: "Nobody wanted to hear this piece particularly; but one pianist placed it on his program, and the others followed suit. Use your brains, ladies and gentlemen; you want audiences, and there are two thousand piano pieces audiences would like better to hear than that particular sonata of Brahms."

A receiver has been appointed for the Oscar Hammerstein assets, which means that the former grand opera manager is for all practical purposes, a business bankrupt. This but emphasizes again the fate which usually befalls the private impresarios of grand opera on a "star" basis. The successful opera companies have been those carried on by Henry W. Savage, the Aborn Brothers, and Fortune Gallo, managing director of the San Carlo company.

It is reported that Sebastian Schlesinger, the veteran American musician and composer who has been at his home in Nice ever since the war began, recently suffered an apoplectic shock, but happily without fatal termination. This is the second shock of which Mr. Schlesinger has been a victim, the first one occurring several years ago. Although he now is in his seventy-eighth year, his tremendous vitality promises to restore him once more to comparative health.

Last Sunday the New York Sun went to the trouble of compiling a list of operas new to New York which have been presented at the Metropolitan during the regime of Giulio Gatti-Casazza. The works are "Tiefland," "Le Villi," "La Wally," "The Bartered Bride," "Germania," "Alessandro Stradella," "Pique Dame," "The Pipe of Desire," "Armide," "The Girl of the Golden West," "Königskinder," "Ariane et Barbe Bleue," "Lobentanz," "Le Donne Curiose," "Versiegelt," "Mona," "The Secret of Suzanne," "L'Amore Medico," "Cyrano," "Boris Godunoff," "Der Rosenkavalier," "Madeleine," "Julien," "L'Amore dei tre Re," "L'Oracolo," "Prince Igor."

Musical prize contests of all kinds should be encouraged in this country, for the competitive spirit is peculiarly developed in the American character. If there were a musical ranking committee, as there is in tennis, and annual championship competitions for instrumentalists, singers, conductors, and composers, our public could be counted upon for liberal and constant support, and it might be possible to draw a \$50,000 audience for a musical occasion, as was the case last week in another line, when Frank Moran met James Coffey in a ten round fistic encounter to determine which of the pair is entitled to an encounter with Jess Willard for the heavyweight pugilistic championship of the world. The National Federation of Music Clubs had the correct idea when it instituted its \$10,000 prize opera contest, and it is to be hoped that the association will duplicate the project for its forthcoming biennial and convention in 1917.

METROPOLITAN OPERA PROBLEMS.

In the *Globe* of January 3 there appeared a letter signed Evelyn Burt, a greater portion of which is herewith reproduced:

Editor of The Globe:

SIR—In a recent issue of the *Sunday Sun* W. J. Henderson remarked that there were no sopranos of the first rank in the present roster of the Metropolitan Opera House. This was, of course, before the advent of Mme. Destinn. In the *Evening Sun* a few days later William Chase took up the cudgels for Signor Gatti-Casazza, stating that it was the general manager's plan to divide his stars so that some of them would be here now and some then. And it was not his fault that Lucrezia Bori had been ill ever since she arrived in this country. But is Miss Bori a star of the first rank? We doubt it. We should not include her in that glorious series in which one mentions Malibran, Patti, and Sembrich, nor yet in a list beginning with the names of Lilli Lehmann and Pauline Viardot.

If anything can be done to stir things up somebody ought to do it. The audiences have been yawning, I think, since the beginning of the season under the beats of sleep-inspiring conductors, and the bleats of lesser luminaries.

If economy is governing the present course of the institution it will be found to be no true economy in the end. For only those who suffer from confirmed insomnia will pay \$6 a seat for the privilege of getting a little sleep. Has it occurred to any one that there are few alternates for any of the casts at present? The arrangement of ladies in "Die Walküre" is the only feasible one, as Mme. Kurt is the only Sieglinde in the theatre. "Manon Lescaut" was impossible without Miss Bori, and so Mme. Edvina was imported from Chicago to make "Tosca" possible. It seems incredible in a theatre where so many ladies have sung *Tosca* that there should be no *Tosca* in the company. Of course now there is Mme. Destinn. "Marta," "The Barber of Seville," "La Traviata," "The Magic Flute," and "Der Rosenkavalier" would be quickly put out of the repertoire if Mme. Hempel should fall ill. And "Manon" and perhaps "Bohème" could not be given were Mme. Alda indisposed.

EVELYN BURT.

New York, December 29.

This is a most interesting letter and opens a subject on which much can be said. Let us take up the points in the order in which they appear. In the first place, Mr. Henderson's statement (if he made it; we have no clipping to refer to at the moment), that "There are no sopranos of the first rank in the present roster of the Metropolitan Opera House." This all depends on the interpretation of the words "first rank." Of the sopranos of truly international reputation one has, as Miss Burt notices, now been reengaged for the Metropolitan—Emmy Destinn; another, Geraldine Farrar, returns to the company very soon; a third, Mary Garden, has been out of active work this season; while a fourth, Olive Fremstad, is doing concert work in this country, though it seems as if she might fill satisfactorily a gap in the Metropolitan Company. But, aside from these four artists, two of whom are actual members of the Metropolitan Company this season, when it comes to the consideration of sopranos, let us say that as far as German opera goes there is no theatre in Germany which can boast of three sopranos of the rank of Frieda Hempel, Melanie Kurt and Margarete Ober. We happen to know the German field pretty thoroughly and can at the moment recollect only one singer who can rightly be ranked with these three ladies, and that is Edyth Walker. There are a number of good sopranos in Germany, such as, for instance, Eva van Osten, of Dresden (dramatic); Selma Kurz, of Vienna (coloratura), but they are not equal in their particular roles to the representatives now at the Metropolitan. In her line (lyric dramatic) Maude Fay, the American soprano of the Munich Opera, who will shortly be heard at Chicago, is at least the equal of anybody now at the Metropolitan, and in parts particularly suited to her—Pamina in the "Magic Flute," Sieglinde, Elsa—she would be of

great value to the Metropolitan at the present moment.

As for the men of the German opera, where are the truly great artists today? The two tenors who at the present time stand at the head of their profession in Germany are Heinrich Knote, of Munich, and Leo Slezak, formerly of Vienna. Both of these men have formerly been at the Metropolitan, but did not meet with such success as to emphasize the necessity of their continuance as members of the company, although as a matter of fact Knote first learned how to sing properly on returning to Europe after his Metropolitan engagement (he studied for some time with Jean de Reszke and is at the present day infinitely better than when he was here). Slezak's excellences and shortcomings are both well known here. But, aside from these two men, the present German tenors, Urlus and Sembach, are as good as can be found in Germany. Urlus, in fact, though the voice which Nature has given him is not equal in quality to that of the two men mentioned, is as fine an artist in his interpretation of characters as either of them. There are as good and better singers than either Otto Goritz and Carl Braun to be had in Germany if Mr. Gatti-Casazza desires them, though both these are of average quality. We are glad to see such men as Clarence Whitehill, Henri Scott and Herbert Witherspoon, good Americans and good artists, in the company instead of Germans, men who are no better, nor perhaps as good, as themselves. But if Mr. Gatti-Casazza is looking for new German artists next season, we can name offhand at least two very fine German baritones and two very fine basses who might be procured.

To sum up, there are not better women artists in Germany or Austria than those now singing at the Metropolitan and the men are, on the whole, satisfactory, though the company could be strengthened by certain changes.

Taking up the second point in the letter: "But is Miss Bori a star of the first rank? We doubt it. We should not include her in that glorious series in which one mentions Malibran, Patti and Sembrich, nor yet in a list beginning with the names of Lilli Lehmann and Pauline Viardot."

Without discussing the question whether or not Miss Bori can be compared to the great ones mentioned, we venture to ask what artists there are today who would be capable of standing such comparison? We most firmly believe that nothing would warm the cockles of Mr. Gatti-Casazza's heart more than to be able to discover some such soprano.

Where are the sopranos who are better than Miss Bori in her genre? Where are those who are superior to Marie Barrientos, who is shortly to arrive? We have had considerable experience in listening to opera in various countries of Europe in recent years and we have yet to discover them. Miss Bori and Mme. Barrientos both are Spaniards, singing Italian opera, but where are the Italians who are their equals? And who are the great Italian sopranos of today? We know two, both young artists in their early twenties, who are well worthy to come to the Metropolitan and undoubtedly will do so later on. Reference is to Rosa Raisa, a magnificent dramatic soprano who made a real sensation in Italy last winter, and Claudia Muzio, lyric dramatic. A few more years' experience previous to going to the Metropolitan can only be of benefit to them. As for the men of the Italian contingent, Mr. Gatti-Casazza may point with just pride to Caruso, Martinelli, Botta, Amato, de Luca, Scotti, Didur and Malatesta, each and every one a fine artist in his own line. It goes without saying that there is no theatre in Italy with a collection of male singers even approaching this. Certain artists whom we

could name would be worthy additions to the company, but they are not really missed in the splendid assemblage already here.

Taking up the next point, we read: "The audiences have been yawning, I think, since the beginning of the season under the beats of sleep-inspiring conductors." Accent in this quotation should, it seems, be distinctly placed upon the word, "think." We doubt if the writer of the letter has attended the opera as many times as ourselves this season. All one can say is, that if the statement is true, to judge by the number of times the house has been sold out, P. T. Barnum's famous remark about persons who wish to be fooled must be very true—or else the money paying public is a much worse judge of the quality of opera performances than the lady who wrote the letter. Toscanini has gone, to be sure, but after him, Giorgio Polacco will stand comparison with any man now in Italy, and we know whereof we speak, having seen and studied the work of the best conductors at the four leading Italian opera houses last season. Gaetano Bavagnoli is seconding Mr. Polacco's work most ably. As for German opera, Artur Bodanzky has nothing to fear when his work is considered with that of the two leading German operatic conductors of today, Arthur Nikisch and Felix Weingartner.

Miss Burt scores a point when she says that "the arrangement of ladies in 'Die Walküre' is the only feasible one, as Mme. Kurt is the only Sieglinde in the theatre." That is true and Mme. Kurt should properly sing Brünnhilde, but when one has so wonderful a Brünnhilde as Margarete Matzenauer, it would be a shame not to use her in that part. Mme. Matzenauer's name was not mentioned in the first part of the article, where the question was only one of lighter sopranos, but it may be remarked, en passant, that there is no artist on the German stage today whose work in any way compares with her's in the roles which she assumes—and she is as versatile as she is accomplished.

Miss Burt is correct also in saying that Puccini's "Manon" remains out of the repertoire on account of Miss Bori's indisposition and the lack of another soprano for the role. But Mme. Alda is a quite satisfactory heroine in Massenet's opera on the same subject, a work which, though exhibiting certain faults, has more red blood in it than Puccini's somewhat watery composition. Mme. Alda, by the way, is another artist equal in her branch to anything that Italy can show at the present time.

The "Tosca" difficulty has been gotten over by the addition of Mme. Destinn to the company, and while it is true that "Marta," "The Barber of Seville" and "La Traviata" depend on Mme. Hempel we imagine that Mr. Gatti-Casazza, if the necessity arose, could find in his own company sopranos equal to a capable performance of the Queen of the Night in the "Magic Flute" and the Hofmarschallin in the "Rosenkavalier."

To conclude, we are not among those who count the present season at the Metropolitan as an inferior one. Mr. Gatti-Casazza has a most capable band of artists at his disposal, a great majority of them the foremost representatives in their particular branches of music, and taking all the elements into consideration—principals, conductors, chorus, orchestra and scenery—there is today no house in the world which even approaches the Metropolitan in the high standard of its operatic productions. If, for instance, the price of \$6 for an orchestra seat is a fair one, the true value of opera at the Grand Opera in Paris, where \$3 to \$3.50 is asked for a similar seat, is about 78 cents.

The special afternoon cycle of "Der Ring des Nibelungen" will be given at the Metropolitan Opera House as follows: "Rheingold," February 3; "Walküre," February 10; "Siegfried," February 18; "Götterdämmerung," February 24.

NEW AMERICAN VIOLIN CONCERTO.

It is a great pleasure to come across a new composition by an American which can unreservedly be praised without any resort to patriotism to bolster up the praise. Friday afternoon, January 7, at the Philharmonic Concert, Maximilian Pilzer, the concertmaster of the orchestra, played a concerto in D minor for violin and orchestra by a musician who long has been known in New York, Edmund Severn. It is in the usual three movements; the first, *Allegro energico* (3/4); second, *Andante espressivo* (4/4); and the last, a short *Adagio*, followed by a brisk *Allegro*. Mr. Severn has not been bitten by the pest of ultra modernity. His is good straight music, melodious, with tunes of distinction. The opening *allegro* has a brisk, vigorous theme and a delicate cantalena is happily contrasted with it. The theme of the second movement is good, honest melody given out first by the solo instrument, then developed—rather to excessive length—by orchestra and soloist alike until a quite unexpected and unexplainable brace of tympani taps, after which there is a cadenza for the solo violin (there is the usual one in the first movement, as well) and the movement ends with the principal theme on the cellos, while the solo violin plays arabesques about it. The *allegro* of the last movement has two principal themes, an attractive one in polka rhythm, and a still more attractive song like second theme, strongly reminiscent of Grieg. The orchestration is cleverly made and effective throughout. Taken all in all this is a work of real importance for the violin, replete with good musicianship and what is more important most agreeable to hear.

Maximilian Pilzer displayed a tone of much beauty, one capable of all modulations from an extreme pianissimo to a broad forte. The accuracy of his playing was particularly noticeable. He played the concerto as if he thoroughly understood and liked it and was the recipient of very hearty applause, which he shared with the composer. All honor to Mr. Severn and Mr. Pilzer. This is the sort of work which is really going to win for American music an honorable place in the world. Mr. Severn's concerto is a work which well deserves playing by any artist however great and which will receive respectful consideration wherever heard.

The other large work of the afternoon was Dvorak's "New World" symphony, played with sympathy, spirit, and technical brilliancy.

Wagner's overture to "Die Feen" and Liszt's symphonic poem, "Orpheus"—with the harp badly out of tune, by the way—were not enlivening numbers. There are so many good works by Wagner and Liszt that it is unnecessary to pick out bad ones for public performance.

GIVING THEM A CHANCE.

At the "Pop" concerts of the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, the conductor, has inaugurated an interesting departure, that of presenting to the public the various principals of the orchestra as soloists. At the latest concert, the principal French horn player, Gustav Albrecht, performed with success Richard Strauss' concerto for horn and orchestra, op. 11. "The novelty of the offering aroused the greatest interest," says one report, "which was amply repaid by the beauty of the composition itself and the splendid manner in which both the soloist and the orchestra performed their parts."

The widespread success of the popular concerts in Cincinnati, as well as of Dr. Kunwald's plan in presenting the men of the orchestra as soloists, has resulted in a number of out of town engagements for programs of similar character. An important concert of this kind was given in Dayton, January

11, when the soloist was Josef Vito, harpist of the orchestra.

"CLÉOPATRE" PREMIERE.

(By Telegraph.)

Chicago, Ill., January 10, 1916.

To the Musical Courier:

First American performance of "Cléopâtre" at Auditorium Theatre this evening. Tremendous success for the Campanini regime. Theatre packed to limits. Maria Kousnezoff, the star of the evening, sang superbly, danced admirably, and looked every inch the famous queen of the Egyptians. Marcia van Dresser and Charles Dalmores shared in the honors of the evening. Opera itself most spectacular. Beautifully staged. Music weak, evidently the work of an old but resourceful composer.

DEVRIES.

NO NEW ORLEANS OPERA.

Our New Orleans correspondent informs us that there was no opening of the French Opera House at New Orleans on Tuesday, January 11, the contract between Signor Mancini, of the Mancini Opera Company, and Emile Durieu, of New Orleans, having been cancelled. A financial dispute is given as the cause. It is stated that Signor Mancini wanted \$1,500 advanced him before he put his troupe aboard the train in New York, a request which was denied. The understanding, it is said, was to the effect that the Mancini Company was to play here on a percentage basis and that Mr. Durieu was to advance only the railroad fare for Mancini and his artists and get the opera house ready for the company. The season was to have opened with "Tosca." Invitations had been issued to the Governor of Louisiana, the Mayor of New Orleans, members of the city government, and many army and navy officers, and the premiere promised to be a noteworthy event. Legal proceedings may follow for the recovery of expenses entailed in preliminary work.

MARY GARDEN COMING.

Private reports direct from Paris to the MUSICAL COURIER say that Mary Garden is coming to New York the end of February, though she will sing neither in opera nor in concert.

Miss Garden made her reappearance recently at the Opéra Comique with sensational success, the theatre being absolutely full and hundreds unable to obtain admission. New Year's week she sang in "Louise" and "Traviata."

After a short visit to America, principally for the sake of visiting her relatives, she will return to Paris and spend the summer continuing her work with the teacher with whom she has studied for years, the Marquis de Trabadelo, who also prepared her for this triumphant reappearance at the Opéra Comique. The season 1916-17 she will again be in America under the management of R. E. Johnston.

MUSICAL ACTIVITY IN POLAND.

In spite of the tales of distress in Poland, scattered broadcast from time to time by persons who do not seem to know the conditions there, a very active musical life is going on in the Polish capital. The Philharmonic concerts have been resumed, recitals are being given nightly, and the opera is in full swing. At the first of the Philharmonic concerts on December 9, Moriz Rosenthal, pianist, was the soloist, playing Chopin's E minor concerto, Liszt's E flat concerto and a group of solos. The soloists at the forthcoming concerts of the same orchestra will be Willy Burmester, Herman Jadlowker and Eugen d'Albert. In connection with his Warsaw appearance, Rosenthal also was engaged for a recital, December 11, in Lodz.

PHILHARMONIC TOUR.

Felix F. Leifels, manager of the New York Philharmonic Society, announces that the orchestra this spring will make the first long festival tour in the seventy-four years of its history. Josef Stransky is to conduct, of course, although a number of local conductors are to hold the baton over the musicians when choral works are given. A quartet of vocal soloists, to be announced shortly, will appear with the Philharmonic.

A great triangle beginning at New York, running west to Omaha, Neb., and south to Houston, Tex., is to be traversed by the Philharmonic. From Texas the orchestra will play its way back through Louisiana, Mississippi, Alabama, Tennessee, Virginia and Maryland. The original plan was for the orchestra to be on tour only six weeks, but Maximilian Elser, Jr., who has arranged the itinerary for Mr. Leifels, found such demand for the Philharmonic that a seventh week now is being booked, and an eighth week is under consideration.

The Philharmonic will play from one to six concerts in each city visited. The itinerary includes Harrisburg, Pa.; Altoona, Pa.; Johnstown, Pa.; Urbana, Ill.; Davenport, Ia.; Dubuque, Ia.; Cedar Rapids, Ia.; Des Moines, Ia.; Omaha, Neb.; St. Joseph, Mo.; Kansas City, Mo.; Lindsborg, Kan.; Hutchinson, Kan.; Muskogee, Okla.; Fort Worth, Tex.; Dallas, Tex.; Waco, Tex.; Austin, Tex.; Houston, Tex.; Shreveport, La.; Mobile, Ala.; Meridian, Miss.; Jackson, Miss.; Nashville, Tenn.; Roanoke, Va., and Hagerstown, Md.

After its present successful season, and with its marvelously increased reputation and its remarkable playing proficiency just now, the Philharmonic Society should be able to resolve its spring tour into an unbroken series of triumphs.

ALICE NIELSEN ILL OF GRIPPE.

Alice Nielsen, ill of the all prevailing grippe, has been forbidden by her physicians to undertake her projected journey to the Pacific Coast, where she was to have been the leading "star" of an opera season announced to open January 18, in Los Angeles, under the management of L. E. Behymer. Miss Nielsen has made no definite singing plans for the immediate future, but it is rumored that she has had several important offers and negotiations are pending at the present time in several interesting directions.

SPALDING IN HAVANA.

(By Cable.)

Havana, January 6, 1916.

To the Musical Courier:

Albert Spalding, assisted by Del Valle, soprano, scored an enormous success here. The house was sold out and the enthusiasm was of the most marked description. Eleven encores were demanded. Two more concerts are necessary to gratify the demand for tickets. No such concert success known here for years.

ACOSTA.

A letter from Houston, Texas, asks: "What do you consider the most perfect example of ensemble in music at present, so far as musical performance is concerned?" We answer unhesitatingly that the Flonzaley Quartet fills the bill, in our estimation and that of most of the other American music experts.

Musicians should revenge themselves on their rivals by surpassing them, a piece of advice which is as good today as when it was given a great while ago to a young writer by the shrewd Voltaire.

Eleven orchestral concerts in four days was the record in New York last week.

AROUND THE WORLD.

As substantial proof that the *MUSICAL COURIER* is read—and read carefully—in the remotest corners of the world, we beg to call attention to the fact that the *New Zealand Sporting and Dramatic Review*, in its issue of November 25, had no less than four quotations from the *MUSICAL COURIER*, showing that this enterprising paper knows where to look when in search of real musical news. Here are the items, with some comment of the *New Zealand* paper:

The Strassburg Opera will reopen despite the war and the nearness of the city to the Franco-German battle front. Local novelties planned for early production are Strauss' "Elektra," Bruch's "Loreley," and Schumann's "Genoveva," says the *MUSICAL COURIER*. To judge by our American contemporary the Germans still have time for music—or at least time to try and impress the American world they have.

There are several mediums through which the painter is enabled to mix his paints, states the *MUSICAL COURIER*. No doubt James McNeill Whistler was familiar with all of them, but when a young artist asked for information one day Mr. Whistler hurled back at him a reply which has become famous: "I mix them with brains, sir." This ancient chestnut in the world of British art is generally and truthfully ascribed to Opie, who lived and painted nearly a hundred years before Whistler ever claimed America as his home place.

The composer of "Tipperary" is taken to task in the *MUSICAL COURIER* for not acknowledging his obligations to one of America's leading composers, George Cohan, who wrote "Give My Regards to Broadway." Perhaps it has not dawned on him as necessary. Not all British art comes out of America, although to read some writers it would seem as if that were the fact.

The editor of the *MUSICAL COURIER*, New York, Leonard Liebbling, was recently given a reception in Detroit by the artists, musicians, and music lovers of the city. Mr. Liebbling gave some interesting remarks with piano accompaniment, showing that many of the well known composers, including Wagner, Chopin, Haydn, Strauss and Mozart, were plagiarists, and that in many of their compositions there is a striking similarity of theme. Mr. Liebbling is a fascinating talker and a wonderful pianist.

We are sorry to disappoint our New Zealand contemporary, but the Germans certainly are able to impress us with the fact that they still have time for music, for we know that never have the principal operas of Germany done a better business than in 1914—though not at full prices—and we know how many concerts are being given in Germany now by leading artists. These things are matters of record and there is no question of an unsupported assertion made by us. The psychology of war always has taught that those engaged seek relief from the strain to which they are subjected by unusual recourse to amusement of one sort or another. We are now witnessing a reapplication of this natural law in the case of Germany. We would call the attention of New Zealand to the fact that even dear old London, the most unmusical of capitals, has just supported a season of English opera in a way that has never before been known. This to show our strict impartiality, for we are interested in these matters only as facts and not from any lateral or unneutral motives. The *MUSICAL COURIER* has repeatedly said and, better, manifested by its policy, that it is strictly neutral in the musical world.

In the case of the Whistler quotation, the N. Z. S. and D. R. has caught our Homer nodding, but Clarence Lucas, of our own staff, was happily at hand to correct us, and the quotation received its proper attribution (if proper it be, for we doubt whether or not any one really knows who said it) the week after we had fastened it on Whistler. We hope it does belong to Opie, for it is the only thing that ever will rescue his memory from utter oblivion and the late James McNeill Whistler needs no such artificial assistance. His works speak for themselves. Further, what about the statement that "Whistler claimed America as his home place." Again we may be misinformed, but we have always understood that Whistler was very particular not to claim America

as his home place. The city of Lowell, Mass., where he was born, took sweet revenge by making his birthplace into a Whistler Museum after he had gone on and was unable to enter one of his invariably picturesque protests.

With our remark about "Tipperary" we evidently tread on somebody's corns, but the fact remains that the composer of "Tipperary"—and we confess ignorance of the illustrious gentleman's name—to say the least leaned very heavily on the shoulders of George Cohan. And possibly the diligent investigator, pursuing the subject further, would be able to discover on whose shoulders Mr. Cohan leaned in his turn. "Not all British art comes out of America." True. In fact, as far as we know, no British art comes out of America; and, contemplating British art of the present day, we do not know that we feel keen regret over the loss.

AN OPTIMISTIC LETTER.

A letter received from Iris Pendleton, the Chicago concert manager, contains some matter of such general interest to musicians and those connected with musical enterprises throughout the country, that several of the passages are quoted herewith:

Every week seems to improve the concert business. The musical atmosphere of America is growing by leaps and bounds, and there is no question of it. All progressive colleges, universities, normals, schools, private teachers and musical clubs realize that it is not only a great pleasure to hear the world's representative musical artists in recital and concert, but they also are demonstrating their conviction that it is absolutely necessary for music students to hear the better artists as well as it is necessary for the general atmosphere and development that the representative virtuosos are presented from time to time. The splendid response to my efforts in the nature of contracts signed is highly gratifying. As you know, I am traveling continually, and during the holiday season I found my patrons and friends anxious to talk artists' recitals, concerts and festivals, for they have the privilege of dropping for the moment other matters that demand their attention at other times, and discuss and arrange the programs. I have had many expressions from the musicians and music lovers throughout the country of their exceedingly warm appreciation of the splendid and encouraging efforts you are making toward the continuation of a healthy development of the American musical situation. I wish the *MUSICAL COURIER* a pleasant 1916 and the continued success with which its deserving efforts are bound to be rewarded.

PHILHARMONIC PROGRAMS.

On Thursday evening, January 13, and Friday afternoon, the 14th, the concerts of the New York Philharmonic Society will be devoted entirely to compositions of Richard Strauss. The same program will be presented at both concerts and will include the prelude to the opera "Guntram," the two tone poems, "Death and Transfiguration" and "Life of a Hero," also the entire finale of the opera "Salome," with Marcella Craft singing the title part. On Saturday afternoon, January 15, Josef Stransky and the orchestra will present the first of the society's Concerts for Young People at Aeolian Hall. May Peterson, the soloist of the occasion, will sing an aria by Mozart, "Il re Pastore" and three Schumann songs, "Rosebud," "The Sandman" and "Tis He." The orchestral part of the program is to consist of works by composers of the classic and romantic periods, including Mozart, Beethoven, Weber, Schumann, Schubert and Mendelssohn. The overture to Wagner's early work, "The Fairies," also will be given. On Sunday afternoon, January 16, the Philharmonic Society, with Francis Macmillen, violinist, as assisting artist, will give the third in its Brooklyn series of concerts at the Academy of Music. Mr. Macmillen will play the Lalo "Symphonie Espagnole" and the orchestra will present Brahms' second symphony; Mendelssohn's overture, "Fingal's Cave"; Liszt's symphonic poem, "The Battle of the Huns," and the Tchaikowsky overture, "Romeo and Juliet."

WAGNER'S WAR.

According to reports published in some of New York's daily newspapers, a certain gentleman hailing, we believe, from the high and mountainous country of Switzerland, says that the present war in Europe was caused by the music of Wagner and Strauss. Thus saith the *New York Times* of January 7:

The introductions of Wagner with their tumult and blare of trumpets infused a warlike spirit into the German nation and fostered it for generations. Strauss followed Wagner and brought this flamboyant martial spirit to a breaking point.

"After this war is over," Mr. Ansermet continued, "the older German school will survive, including Bach, Handel, Mozart, and possibly Beethoven. International music will disappear after the war and be replaced by national music in the respective countries."

How many generations are there on record between the blare of Wagner and the superblare of Strauss?

We remember reading the news of Wagner's death in an evening newspaper not so very many generations ago.

We hope Beethoven will be spared, especially as that German-Britisher Handel is put on the list of survivors.

Besides, Beethoven made the last movement of his last symphony a liberty hymn. He even put his peace cry at such a high pitch that the singers run the risk of breaking their necks shouting for it. Why is Haydn omitted? Perhaps that "Surprise" symphony finished his chances, as surprise, of course, has great value in military enterprises.

Moreover, Haydn wrote a "Military" symphony.

No doubt the excellent education which Germans receive is directly traceable to the influence of the profound and learned Bach. The German Turkish alliance is clearly foreshadowed in Mozart's operetta, "Die Entführung aus dem Serail," and in his well known "Turkish March." Beethoven also wrote a "Turkish March" for a work that clearly foretells what's what—"The Ruins of Athens."

Americans will do well to take these lessons to heart.

Let us look to our national music. "Ragtime," which is called "Tempo di Rago" by raggists of extreme culture, may contain in it the germs of a clothing depression. Our prosperous nation cannot afford to lose its self respect by wearing rags. Let us stop in time. We have the awful example of Wagner's trumpets and Strauss' blare producers before us, and if we cannot profit by watchful waiting we must learn by bitter experience.

MR. AND MRS. THILO BECKER TO TOUR.

The East has so long been sending concert attractions to the West that a turn about of the system is no more than fair. Mr. and Mrs. Thilo Becker, the distinguished pianist and violinist, who have for some years made their home in Los Angeles, are planning a concert tour in the East for next season. Details of the project are not yet forthcoming, but it is so far quite certain that they will be heard in New York and probably in most of the larger cities of the East and Middle West, perhaps also in the Far West.

The success that the Beckers have won in California, both as individual soloists and in ensemble work, warrants the assumption that they will be equally successful wherever they are heard during their forthcoming trip. Their programs consist of solo work for each individually, and sonatas, suites and other concerted pieces for the two instruments together. Both artists are brilliant and inspired performers, and their ensemble work, owing to complete sympathy of conception and interpretation, is unusually effective.

THE BYSTANDER.

Operatic Veterans—Youth to the Rescue—The Diapason of New York—Music for Music's Sake—Adventure in Motormen.

Just for the sake of being able to say in future years that I had heard Victor Maurel sing, I went into the Metropolitan Opera House the other night, where there was a big concert given under the auspices of the Vacation War Relief Committee to raise funds which will be devoted to the purchase of further "flotillas" for the French army, these flotillas being in reality movable hospitals.

Well, I saw Maurel and heard him. And it was a very wonderful sight to see this old gentleman, only about two years short of seventy, capering around as Falstaff in the scene from the second act of Verdi's opera, in which the "Page Song" occurs. First he sang it in Italian, then he sang it in French in answer to the applause, and finally gave it in English, after which he came out and sang a little French chanson which seemed to be named "Pétrole," something that did not require so much vocal exertion, and was in consequence even more effective than the Falstaff. And he it said there are some remnants of a voice still there that sounded most agreeable, but did not quite come up to scratch when the veteran was supposed to get a "forte" out of them.

The other great attraction of the concert was Emma Calvé, looking very stunning in an extremely red gown, though with the dear lady's avoirdupois it requires one of her splendid bearing to carry off a red dress. For her voice and singing there is no need of making the slightest excuse. One thinks, "Yes, I suppose she was better ten or fifteen years ago; but, granting that, which of the younger artists in her line is equal to her at the present day?" Exactly as one thinks of Melba. Calvé sang among other things the "Habanera" from "Carmen" with all the old fire, dash and wriggles; and she ended the program by leading in the "Marseillaise" bearing a huge silk French flag. This should have been the clou of the evening. Unfortunately, as at all benefit performances, the program had been so infernally long that half the audience had left. To tell the truth, it felt rather flat, particularly as there was no climax, the curtain dropping hesitatingly, almost amid silence, at the end of the third verse.

Yves Nat, who is one of the very best living French pianists, also suffered from the length of the program, coming just before the "Marseillaise," when everybody was tired out and wanted to go home, though he won a splendid round of applause by a brilliant performance of Saint-Saëns' "Etude en forme de Valse." Kathleen Parlow was another most effective contributor to the program, and Reinhold de Warlich, who sang very well, but selected some most dismal and uninteresting songs by Moussorgsky in which to exercise his art. The other soloist was Carlo Salzedo, French harpist. The three pieces played by the Salzedo Harp Ensemble, in which he was assisted by ten young lady harpists, were very good; but when Mr. Salzedo insists in adding to an already long program a long, long solo called "Variations sur un Theme dans le style ancien" he should remember that nobody else is quite so fond of the harp as a solo instrument as the harpist himself.

By the way, how about a French program in which the accents were left off Calvé and Salzedo?

As a matter of fact, the real hit of the evening was made by somebody who was not on the original program at all. Her name, if I am correctly informed, was Loraine Wyman. She took Yvette Guilbert's place at very short notice, and she not only took it, but filled it. Out she came, in a very simple, pretty Breton peasant's costume, and sang three little French chansonettes, not the Paris kind, but those of the land. First she explained them in English and then she sang them in French—a very good proceeding, and one heartily approved of by the audience. It was a lovely little voice, not for grand opera, nor even for grand concert, but just right for what she was singing, and her French diction was extraordinarily good, as was the artistic simplicity with which she did the whole thing. It was said that she has been a pupil of Guilbert's. Naturally her art is not quite as rounded and perfected as that of the older woman—but youth will be served. It was good, it was genuine, it was something rather new in the way it was done, and it brought forth the most spontaneous applause of the evening.

Did you open your window on New Year's Eve, just as midnight came, to the magnificent diapason of New York? If you were by chance (as I happened to be) in the right quarter of the city, you heard one of the most wonderful and mighty sounds which was ever given to the ears of

man to hear. The tremendous and mighty voice of a thousand church bells, steamships, ferryboats and locomotives, all combined, was something the power of which it is impossible to liken to any other sound on earth. This man-made sound was far more majestic and moving than the mightiest crash of thunder. It was awful, in the true sense of the word; it was terrifying. One thought instinctively of the man done to death in James Huneker's story of "The Lord's Prayer in B." The vibrations of the hundreds of different pitches, fighting against each other in an orgy of dissonance, fairly penetrated through the ears and shook the very vitals within. It was glorious, this mighty pedal note from the stupendous organ of America's metropolis—but an hour of it would have meant insanity to any one compelled to listen steadily.

Not always does the concert going public have the opportunity of hearing just the music that it would best like to hear. There are certain musical homes in New York where the tradition of the musical "salon" is still dear and where a fortunate few still may have occasionally the privilege of hearing a more interesting if less formal program than in the concert halls. Just before Christmas there was a certain evening at Leopold Godowsky's when good players got together and played good music just for the love of it. There was Geraldine Morgan (Mrs. Roeder), a pupil of Joachim himself; David Hochstein, one of the very best of our young fiddlers; Sveczenski, of the Kneisel Quartet, and Frank Morgan, who, if I mistake not, was solo cellist with the former St. Paul Symphony Orchestra. Came Leopold Godowsky himself at the piano and followed a very beautiful performance of the Schumann Quintet. Then Godowsky and Mrs. Roeder played a Brahms sonata, just as Mrs. Roeder had heard it played by the immortal Johannes himself and his great friend and her master, Joachim. Julia Hostater was there as well, she who sings German Lieder very beautifully to her own accompaniment, and did so. All for the love of music.

And there was another little gathering, this time at Arthur Alexander's, where some good friends from the old Paris days got together and made music again, just for the love of it. Especially did Charles W. Clark sing songs from the exquisite "Dichterliebe" cycle (while Alexander accompanied him from memory, transposing at the same time, as I had never heard him sing them before, just because conditions were right and because he knew he was singing to friends and that they were appreciating every single thing he was doing. It was one of those moments of pure music which come—with luck—only once or twice in a season and then seldom in a public concert, where the intimate contact between artist and listener is apt to be much harder to establish and more easily disturbed.

Wednesday evening last week, on a Broadway car, going downtown to the opera. Car crossing Fifty-third street holds us up.

Motorman (sotto voce): "Go ahead, you old freak."

Returning home the same evening on another Broadway car. A United States mail wagon blocks the track.

Motorman (opening the window, fortissimo): "G'wan, pull up there, lousy!"

Which adventures have the inestimable advantage of being not only founded upon truth, but, in fact, the absolute truth itself.

BYRON HAGEL.

T. Carl Whitmer Heard in Two Recent Recitals.

On Friday afternoon, January 7, at the Pennsylvania College for Women, Pittsburgh, an interesting program was presented by Mae Mackenzie, pianist; Frank Brosky, violinist; Charles Edward Mayhew, baritone; and T. Carl Whitmer, pianist.

Miss Mackenzie was heard in three groups, made up of works by Bach, Scarlatti, Schubert, Beach, MacDowell, Poldini and Moszkowski. Her playing was characterized by an adequate technic and an unusually interesting interpretation. Mr. Mayhew sang numbers in English and French in his usual fine style, delighting every one with the beauty and breadth of his singing. Mr. Brosky and Mr. Whitmer gave the Brahms sonata in A for violin and piano in a manner which called forth the enthusiastic praise of their audience.

January 8, Mr. Whitmer and Mr. Mayhew were heard in joint recital at Clarksburg, W. Va. Their program was

made up of works by American composers, including several compositions by Mr. Whitmer.

Ruden, Schillig and Goodman

Heard in Harris Theatre Recital.

At the Harris Theatre, New York, on Sunday evening, January 9, Solomon Ruden, violinist, gave a concert, assisted by Otilie Schillig, soprano, and Lawrence Goodman, pianist. Master Ruden, who is fifteen years of age, was heard in recital two years ago, and since that time has gained considerably in the mastery of his art. His numbers included the Beethoven sonata in F major, Mendelssohn's concerto in E minor, ballade et polonaise by Viex-temp, Bach's celebrated air, and the Kreisler arrangement of Tartini variations. His playing throughout was characterized by purity of intonation and an even tone which augurs well for his musical future.

Miss Schillig delighted the audience with songs by Massenet, Hummel and MacFadyen. Mr. Goodman played Stojowski's "Chant d'Amour," MacDowell's "Ungarische Polonaise" and the Tausig arrangement of "Nachtfalten" waltzes.

An appreciative audience expressed itself as delighted with the entire program and the manner of its presentation.

Beatrice Horsbrugh and T. Tertius

Noble in Joint Recital.

Sunday evening, January 9, at St. Thomas' Church, New York, of which the Rev. Ernest M. Stires, D. D., is rector, Beatrice Horsbrugh and T. Tertius Noble gave a joint recital.

Mr. Noble, an established authority, is the organist and director at St. Thomas' Church.

Miss Horsbrugh, a talented young violinist, is a pupil of Professor Auer. As yet she has not made her regular debut in this country or abroad. For a year or so she has merely confined her work to private affairs. Next summer she intends finishing with Professor Auer, and upon her return to America in the fall arrangements will be made for her American debut.

The program was as follows: "Sicilienne," Bach; "Romance" and "Pastorale," Hurlstone; "Marche Russe" (organ), Schminks; andante sostenuto, allegretto, Sjögren; "Elegy" (organ), "Dreaming," Noble; "Pastorale" (organ), Kullak; "Prize Song," Wagner.

Sophia Kassmir's Program.

At her New York recital, which will be given in Aeolian Hall, January 22, Sophia Kassmir, soprano, will be heard in the following program:

Aria, Leise leise, from "Der Freischütz".....	Weber
O Wüst ich doch den Weg zurück.....	Brahms
Gretchen am Spinnrade.....	Schubert
Kein Sorg um den Weg.....	Raff
Ob heller Tag.....	Tschaikowsky
Plus de depot.....	Grétry
La Pavane.....	Bruneau
Fantoches.....	Debussy
Rispetto.....	Wolf-Ferrari
Aria, Mi chiamano Mimi from "La Bohème".....	Puccini
The Street Organ.....	Sibella
Lilacs.....	Rachmaninoff
O Moon upon the Water.....	Cadman
April.....	Florida

Debut of Maud Kahn.

The social debut of Maud Kahn, daughter of Mr. and Mrs. Otto H. Kahn, of 8 East Sixty-eighth street, New York City, took place in the large ballroom in Sherry's on January 7. There were about six hundred guests, who were entertained with a musicale before dancing. Those who appeared were Enrico Caruso; Yvette Guilbert, soprano, and Anna Pavlowa, the dancer. Caruso sang two groups of songs, including Sibella's "Sur ta bouche" and "Desir," and two new songs by A. Buzzzi-Peccia, "Mal d'Amore" and "Povero Punchinello." Mme. Guilbert appeared in peasant costume and sang two songs in English, and Pavlowa contributed a Spanish dance.

Third Concert of Orchestral Society.

The Orchestral Society of New York, an American organization whose aim is to popularize American musical artists, will give its third subscription concert on Sunday afternoon, January 16, at the Harris Theatre, New York. At that time the sixty musicians of the organization, under the direction of Max Jacobs, will be assisted by Alberto Bachmann, violinist, in the following numbers: Overture, "Anacreon" (Cherubini); symphony No. 5, "The New World" (Dvorák); violin concerto, B minor (Saint-Saëns); "Dances of the Pyrenees" (Celeste D. Heckscher); prelude to the "Meistersinger" (Wagner).

DESTINN IN "TOSCA," AND A "MEISTERSINGER" PREMIERE AROUSE OPERA AUDIENCES.

Week at the Metropolitan Full of Interesting Happenings—De Luca's Debut as Scarpia—Mme. Alda as Puccini's Manon—Bodanzky's Fine Conducting—Martinelli's Improvement—"Aida" in Brooklyn.

"Tosca," January 5.

This, the second performance of Puccini's melodramatic opera at the Metropolitan this season, was marked by two special features, the first appearance of Mme. Destinn in the title role this season, and as a matter of fact for several seasons past, and the appearance of Giuseppe de Luca in the role of Scarpia, which he took at short notice to make the performance possible, as the illness of Antonio Scotti still keeps him unfit. The cast was as follows:

Flora Tosca	Emmy Destinn
Mario Cavaradossi	Giovanni Martinelli
Baron Scarpia	Giuseppe de Luca
Cesare Angelotti	Giulio Rossi
The Sacristan	Pompilio Malatesta
Spoletta	Angela Bada
Sciarrone	Bernard Begue
A jailer	Vincenzo Reschiglian
A shepherd	Flora Perini

Conductor, Giorgio Polacco.

Mme. Destinn gave the best performance which she has so far offered at the Metropolitan since her fortunate return to the company; in fact, one of the best performances which she has ever done at the Metropolitan. She was in her very best voice and her vocalism left absolutely nothing to be desired; but it was her acting which lent especial life to her portrayal last evening. It seemed as if she were much more dramatic than had been her wont in the past. Her long scene in the second act with Scarpia was truly thrilling.

De Luca's Scarpia was only a fresh proof of his versatility. New Yorkers already have learned to know that de Luca sings well, no matter in what role he appears, and his impersonation of the villain, Scarpia, was drawn on very sharp and effective lines. Especially fine was his clever indication of the volcano of passion which was ever ready to burst forth under the cold, icy mask of the stern official. He shared with Mme. Destinn fully and honorably in the storm of applause which followed the second act. Martinelli was a satisfactory Cavaradossi and the smaller roles were all in good hands. Flora Perini's lovely voice gave an additional touch of beauty to the fine introduction to the third act, some of the best music in the opera. Polacco conducted splendidly, every detail was carefully worked out. It was, in fact, one of the best performances we have heard under his baton this season.

"Manon Lescaut," January 6.

Another season's premiere, Mme. Alda making her first appearance at the Metropolitan Opera House in the role, which Miss Bori's unfortunate illness had prevented her from assuming. There were two other newcomers as well, de Luca in the role of Lescaut and the conductor, Bavagnoli. The cast was as follows:

Manon	Franca Alda
Lescaut	Giuseppe de Luca
Des Grieux	Enrico Caruso
Geronte	Andrea de Segura
Edmondo	Angelo Bada

Bavagnoli exhibited the best work which he has yet shown here. He was full of fire and dash and had an authority and command which he has not exhibited invariably. There were a lot of delicate shadings and in the purely orchestral pieces—for instance, the recapitulation of the minuet which forms the exit after the dancing scene, and the prelude before the third act, built up on dramatic themes from the duet in the second act, he led with the command of a master. That Mme. Alda and Mr. Bavagnoli did not always agree—especially in the second act—on the exact tempi, was not Mr. Bavagnoli's fault. But aside from these trifling rhythmic inaccuracies, Mme. Alda was on the whole most satisfactory. She looked well, sang well and acted well, all that can be demanded. Caruso, as Des Grieux, started the opera not in his best voice, but "sang through" as the tenors say, and was in his best form in the third and fourth acts. It is a "fat part" for any tenor, and Caruso made the most of it, histrionically as well as in his singing. De Luca was most satisfactory in a role which in itself is most unsatisfactory, and de Segura repeated his effective characterization of Geronte. Angelo Bada's voice sounded excellent in the small but important part of Edmondo and Flora Perini sang the madrigal in the second act most effectively.

"Meistersinger," January 7.

The first performance of the season. There were certain elements of good in it—in which must be included Frieda Hempel, Otto Goritz, Artur Bodanzky and his or-

chestra—and there were certain elements of bad. Naturally it was, in consequence, a most uneven one.

The first act, after Miss Hempel was through with her brief scene, gave us an hour of the most concentrated bad singing which has been heard at the Metropolitan for some time. Sembach had a few lucky moments, though as a general thing that constant forcing which has grown on him of late gave his voice a disagreeable quality. One does not expect much voice in a tenor buffo, but at least one does expect more than Albert Reiss possessed (David). Goritz's Beckmesser was good throughout the opera. The tessitura of Pogner's address was much too high for Carl Braun.

The second act was a vast improvement. Hempel was excellent; Sembach was an improvement, because he had less to do, and Weil, who was in good voice, showed considerable artistic restraint in his singing. A special word for Robert Leonhardt, who was the Night Watchman. A bad Night Watchman will completely spoil the exquisite scene at the close of the act, but Leonhardt did anything but spoil it.

Be it confessed that the reviewer, suffering from gripe, went home and to bed after the second act, and will be honest enough not to attempt any criticism of the third. Bodanzky did his best to make the performance effective, the only possible criticism of his work in this opera, as in others, is that when some climax calls for the very last ounce of fortissimo in the orchestra it is not there—the little Nachspiel, for instance, as the curtain falls on the first act. The chorus was good. The cast follows:

Eva	Frieda Hempel
Magdalene	Marie Mattfeld
Walther von Stolzing	Johannes Sembach
Meistersinger—	
Hans Sachs	Hermann Weil
Beckmesser	Otto Goritz
Pogner	Carl Braun
Kothner	Carl Schlegel
Vogelgesang	Max Bloch
Zorn	Julius Bayer
Moser	Pietro Audisio
Eisslinger	Charles Garden
Nachtigall	Robert Leonhardt
Ortel	Riccardo Tegan
Foltz	Basil Ruysdael
Schwartz	Adolf Fuhrmann
David	Albert Reiss
A night watchman	Robert Leonhardt

Conductor, Artur Bodanzky.

"Boris Godunoff," January 8 (Matinee).

It is hard to find anything new to say about a performance of "Boris Godunoff," in which the only change from the previous performance was the date. The "Boris Godunoff" performance is one of the best things the Metropolitan does. Each artist has come to be a specialist in his own role and the ensemble work is at a high degree of perfection. The principal parts were, as usual, in the hands of Adamo Didur, Raymonde Delaunois, Maria Duchene, Leon Rothier, Paul Althouse and Margarete Ober. Polacco conducted.

"Trovatore," January 8 (Evening).

"Trovatore," with Rappold (Leonora), Matzenauer (Azucena), Martinelli (Manrico), and Amato (Count di Luna) in the principal parts. Rappold had an off night, and strayed occasionally from the pitch. Matzenauer was the same great artist in every respect as she always is. Entirely aside from the excellence of her singing and acting, her facial makeup alone in this role is extraordinary. Martinelli was excellent. This young tenor always had a good voice, but he has evidently been learning how to use it better than he did when he first came here. He has almost entirely rid himself of the forcing and straining which formerly hampered him, especially in the production of the upper part of his voice. Any one who knew that Amato had hardly been able to speak on the previous Thursday must have been truly astonished with the excellent vocal work which he did Saturday evening. Bavagnoli conducted and did very well at it. It often happens that these "popular price" performances Saturday evening are better than many of the evenings seen by the high price subscribers during the week.

Metropolitan Sunday Evening Concert.

Mischa Elman served up a feast of musical delectables to an audience resembling one at a Caruso night at the opera at the Metropolitan Opera concert, Sunday evening. The young Russian violinist was in good spirits, and, in addition to the programmed numbers, responded to the insistent enthusiasm with encores numbering two and three

after each group. Suffice it to say, the violinist was in excellent form and was inspired to give of his best to the exceeding pleasure of his throng of admirers. Mr. Elman's numbers were Lalo's "Symphonie Espagnole," Wagner-Wilhelmj's "Preislied" and Wieniawski's "Souvenir de Moscow."

Giacomo Damacco, one of the newcomers at the Metropolitan this year, was likewise a popular soloist. He gave the aria, "Ah, non credevi tu," from "Mignon," Thomas, and Tchaikowsky's arioso of Lensky, from "Eugen Onegin." He conveyed the beautiful music of the latter, in particular, with good vocal tone, technic and feeling. Italian songs to piano accompaniments were likewise graciously provided by Mr. Damacco.

Raymonde Delaunois sang the air of Salome, from "Herodiade," by Massenet; "L'Absence" (Berlioz) and "Chanson d'Avril" (Bizet).

The orchestra played the "Mignon" overture (Thomas), Rimsky-Korsakow's "Capriccio Espagnol" and the Strauss "Military March" with excellent consideration to fine tonal production.

Anton Hoff was at the piano for Mr. Damacco and Miss Delaunois, and Walter H. Golde for Mr. Elman. The Hoff accompaniment is a thing of art.

"Prince Igor," January 10.

A repetition of the Borodin opera disclosed the same musical and dramatic weaknesses as at the premiere last week, but also revealed the same degree of excellent singing. Mme. Alda, and Messrs. Amato, Botta and Didur again carried off signal honors for finished and effective vocalism. The ballet remains the most striking feature of the opera itself.

BROOKLYN ACADEMY.

"Aida," January 4 (Evening).

"Caruso" night at the Brooklyn Academy of Music found the usual crowd of standees on hand long before the hour scheduled for the curtain to rise on the veteran opera "Aida," an ample attraction in itself as presented by the Metropolitan Opera Company. And the more fortunate holders of reserved tickets came early, a commendable Brooklyn opera goer's habit, so that practically the entire big audience was on hand to hear the immortal "Celeste Aida" sung as only the great Caruso can sing it. The Metropolitan Opera Company gave its traditional excellent production, with one or two slightly noticeable vagaries in scenic management, and sent the big audience away satisfied, as usual.

Marie Rappold's work in the title role brought especial marks of approval, the audience declaring its pride in the excellency of the singing of one of its own people. Margarete Ober's Amneris was another triumph for this reliable singer. She was in splendid voice. Rossi, the King; Henri Scott, Ramfis; Audisio, a Messenger; Leonora Sparkes, a Priestess, and Tegani, Amonasro, who substituted for Amato on short notice, because of the latter's sudden indisposition, all delivered their parts with unquestionable ability.

Interest naturally centered in the singing of Caruso as Radames, whose annual visit to the Academy is an operatic "event." The great tenor was in good voice and spirits and of course his curtain calls were numerous.

Bavagnoli at the baton conducted forcefully and reliably.

Song Recital Program of Harry Shultz

at South Okmulgee, Okla.

Harry Shultz, baritone, assisted by Mrs. E. D. Bevitt, organist, will furnish these numbers, in recital at South Okmulgee, Okla., Friday evening, January 22:

Where'er You Walk (Semele)	Handel
To Anthea, Who May Command Him Anything	Hattou
Turn Ye to Me (Old Scotch)	Malcolm Lawson
Love Me or Not	Secchi
Cato's Advice (Eighteenth Century Drinking Song)	Huhn
	Mr. Shultz.
Overture, Pique Dame	Von Suppe
	Mrs. Bevitt.
O, God Have Mercy (St. Paul)	Mendelssohn
	Mr. Shultz.
Ständchen (Serenade)	Schubert
Die Beiden Grenadiere (The Two Grenadiers)	Schumann
O Du Mein Holder Abendstern (Tannhäuser)	Wagner
Es Blinkt der Thau (The Dew Is Sparkling)	Rubinstein
Zueignung	R. Strauss
	Mr. Shultz.
Midsummer Caprice	Edward F. Johnston
Memories	Floyd J. St. Clair
Caprice, In the Forest	Dunrad
	Mrs. Bevitt.
Ah, Love, but a Day!	Mrs. Beach
The Sick Child	Homer
My Dear	Salter
Sleep, Little Rosebud	Campbell-Tipton
Life and Death	Coleridge-Taylor
	Mr. Shultz.

Several candidates are in the field for the position of official organist of the city of San Francisco. As yet no such position exists, but it may be created.

BOSTON SYMPHONY MAKES MUSIC.

Ernest Schelling's New Variations Make a Striking Hit—Fine Brahms Performance at Saturday Matinee—Boston Orchestra and Mr. Schelling, Also, Appear in Brooklyn.

Carnegie Hall, New York, which once upon a time was the scene of the first performance of Dvorák's "New World Symphony," was filled with the sonorous harmonies and varied rhythms of a strangely new and unconventional work last Thursday evening, January 6. On this occasion the composer was an American, and his subject matter, unlike that of the Bohemian Dvorák, was for the most part European. The work is called: "Impressions, from an artist's life, in form of variations on an original theme for orchestra and piano." There could be no question of the originality of the theme, or of the variations. The composer has evidently taken to heart the tenth commandment: "Thou shalt not covet . . . anything that is thy neighbor's." Rarely do new works seem so singularly free from suggestions of other composers.

Ernest Schelling, American by birth, but cosmopolitan by travel and education, has frequently played the piano for the edification of the New York public. From time to time he has brought forward a new composition. But these new variations, played for the first time in New York, by himself and the Boston Symphony Orchestra under the direction of Dr. Karl Muck, are undoubtedly the greatest of his compositions thus far submitted to the judgment of the American aropeagus. The seal of public approval has now been set upon this fantasia of gorgeous sound and riotous emotions. There are twenty-one variations in all, three of which were omitted on this occasion. Most of them bear a distinguishing mark, such as an initial or a name. Among the names here indicated are those of Dr. Muck, oboist Longy, of the Boston Symphony Orchestra, Anna Pavlova, Paderewski, Fritz Kreisler, the Flonzaley Quartet, Gustav Mahler. Then there was an impression of a lagoon in North Carolina, a view of the Wartburg, a war picture, Savoyard, Erin, Afghan, a Lutheran choral, and the "Dies Irae" Gregorian chant which Berlioz has used in the finale of his "fantastic" symphony.

Only an orchestra of the greatest technical proficiency can play such accumulated difficulties. Some of the pizzicato passages for the violins, for instance, are almost impossible, and that high F at the extreme limit of the upper register of the oboe suggested a disaster which only a consummate artist like Mr. Longy could avert. Few pianists, too, would undertake to learn the piano part of the variations as a pure labor of love. Surely the tax on the memory in such a maze of arabesques and interlocked and crossed hand passages must be as great as the technical demands.

The composer-pianist was repeatedly called to the platform after the work was ended, and it was some time before the audience could settle down to the comparatively milder strains of Dukas' "Sorcerer's Apprentice."

The concert began with a delightfully poetic and unsensational performance of Beethoven's genial sixth symphony. Only the magnificent storm darkened this sunny landscape for a few moments, and Dr. Muck made the most of it.

Boston Symphony, Saturday Matinee.

On Saturday afternoon, January 8, the orchestra was heard again in Carnegie Hall, when a remarkably fine reading of Brahms' F major symphony showed that Dr. Muck is at his best in the greatest works.

This Brahms symphony of Saturday and the Beethoven symphony of Thursday revealed the highest art of a conductor—that is to say, the art was concealed. The audience heard the music as the composers must have imagined it. There were no peculiar personal traits of the conductor injected into the life blood of these living symphonies—no idiosyncrasies of Dr. Muck to disturb the normal tone poetry of Beethoven and Brahms. This self effacement of the conductor in his reverence for the wishes of the composers, as expressed in the printed scores, is the highest achievement of the conductor and is on a part with the work of a great actor who has the imagination and the art to become for the time being the Shakespearean character he impersonates.

The performance of the orchestra was not altogether flawless. That high A (written E for the trumpet in F) which the trumpet player missed at the very beginning of the first movement was not the only roughness in the per-

formance of an orchestra that has such an established reputation for technical accuracy as well as beauty of tone and interpretative skill. The remainder of the program consisted of a showy "Rhapsodie Roumaine" by Enesco, Rachmaninoff's "Island of the Dead" symphonic poem and Berlioz's overture, "Le Carnaval Romain." The first was ballet music of the lightest kind, and the second a dull and turgid mess of pessimism. The overture of Berlioz has a kind of faded splendor like the royal trappings in the museum of the Louvre. But why should Dr. Muck take so much trouble to prove what even the rabid enemies of the Fatherland concede?—namely, that German music is superior to that of the Allies.

Boston Players in Brooklyn.

Brooklyn music lovers assembled in large numbers at the Academy of Music on Friday evening, January 7, to enjoy another program by the Boston Symphony Orchestra. In the absence of Dr. Karl Muck, who was confined to his bed with an attack of grip, the assistant conductor, Ernest Schmidt, assumed the baton and led the men successfully through a program of unusual interest. The orchestral numbers included the Haydn symphony in E flat and the Strauss tone poem, "Death and Transfiguration," the latter being particularly well done.

Ernest Schelling, pianist, was the assisting artist. He played his own composition, "Impressions of an Artist Life in Form of Variations," in a brilliant fashion, receiving recall after recall in a manner which augurs well for the permanency of this work in the pianistic repertoire. There are twenty-one of these impressions, but so rapid is the change from one thought to another, so short is each impression, and so varied in character, that the mind is given no opportunity to become in the least bored. Mr. Schelling showed himself to be an artist in the gentle art of satire, and delighted his audience by the excellence of his composition and the splendid manner of its presentation. This gifted American is a master in the art of tone coloring, refuting most emphatically and successfully the charge that the keyboard of the piano is inflexible.

"Rhapsodie Roumaine," by Georges Enesco, brought the program to a spirited close.

JAMES G. McNARY CONDUCTS

"THE MESSIAH" AT EL PASO.

Press Gives Enthusiastic Reviews of Good Work Accomplished.

Music lovers of El Paso, Tex., enjoyed a real treat during the Christmas season just past, when Handel's "The Messiah" was presented with a chorus of 120 voices, an orchestra of twenty-six instruments supplemented by the pipe organ of the First Presbyterian Church, in which the work was given, under the direction of James G. McNary. The soloists were: Sopranos, Mrs. J. J. Kaster, Mrs. W. D. Howe, Mrs. Robert Holliday, Mrs. Ralph J. Wilson; contralto, Mrs. A. H. Goldstein; tenors, F. G. Billings and Charles J. Andrews; basses, Matthew Lemen and Italo Picchi.

Enthusiastic accounts of the affair appeared in the various newspapers of that city. Herewith are quoted from two of them, the Herald and the Morning Times:

"At all times the music is noble, dramatic, thrilling, sometimes austere. And grasping these undercurrents of the spiritual and the psychic, James G. McNary, the director, developed in his orchestra, the chorals and solo parts, those elements and qualities which make for the difference between a sympathetic and an unsympathetic touch. . . .

"From many sides came the statement that no chorus has ever been assembled in El Paso that has sung with finer concept and unity than the Handel Chorus of last evening. To say that one choral excelled the other would be absurd. Each one was distinctive. Each struck a new note in a new tempo and was under the spell of a magic air. Yet with all the magic, one never escaped the sense that here were men and women singing things of the human heart. . . .

"The orchestral support and the subtle interweaving of the organ under the trained fingers of Mrs. McNary were highly satisfying. . . .

"The work of the chorus was on a big and artistic scale. The part singing was emphatic and, to the phrase, in good taste. Nothing was so pleasing as the gradual swelling and diminishing of tones, with constant care for detail of expression. All the elements of pathos, worship and heroism were expressed, and by this not in words alone but the tonalities that tell that the thing sung is being sung with all the intensity of emotion that the composer has lovingly instilled into the score."—Herald.

"Every one present felt the emotion and passion of this

sublime oratorio as it was expressed by the magnificent chorus and orchestra gathered by Mr. McNary, and the chorals and solos found response and deep appreciation in the hundreds who packed the church. . . .

"Taken as a whole the rendition of 'The Messiah' last night was one long to be remembered in musical circles in El Paso, and one that pays a high tribute to each member of the chorus, each soloist, each musician and Conductor McNary, that will stand impressed upon the minds of those who heard him for time eternal.—Morning Times.

ALFVEN'S THIRD SYMPHONY PERFORMED AT ST. PAUL.

First Hearing of the Work in Twin City—Minneapolis Symphony Orchestra Gives It a Fine Rendition—Olive Fremstad Appears as Soloist—Other Events.

St. Paul, Minn., January 6, 1916.

Alfven's symphony, No. 3, had its first performance in St. Paul when the Minneapolis Symphony Orchestra played it here on December 30. The brilliance and beauty of the work, combined with its commanding musicianship, made a pronounced impression on a very enthusiastic audience. The composer, without being in any sense a copyist, seems to profit by a musical heritage from the past, to a generous degree. He seems able, instantaneously, to lay aside a cool, Germanic fluency in favor of a fervid Orientalism, and maintains an opulence of expression throughout the symphony that is as astonishing as it is beautiful. Emil Oberhoffer read the work with thorough understanding, and his men followed magnificently.

The concert opened with the "Freischütz" overture, an ineffably lovely score which is heard too seldom. Its purity of melody and refinement of feeling, warmed with a glow of romance, are delightful things to contemplate in an age of much agitated ultramodernism. A second premiere on the program greatly enjoyed was Strauss' "Till Eulenspiegel's Merry Pranks."

Olive Fremstad was soloist of the evening, and as royally beautiful as ever. In the singing of her two numbers, "Die Allmacht," of Schubert, and the immolation scene from "Götterdämmerung," she was technically and vocally splendid.

A HUGE CHORUS.

At a community Christmas gathering, held December 28, under the auspices of the St. Paul Institute, there was an interesting musical program, consisting of Christmas carols, sung by an audience of 9,000 people, under the direction of Conductor Emil Oberhoffer, of the Minneapolis Symphony Orchestra, who, with his men, provided several orchestral numbers. Interesting among these was Chadwick's "Noel," played with exquisite effect.

Two St. Paul Scandinavian singing societies, the Vega and Nordmaendenes, combined in the singing of Grieg's "Landkjending," with good style and finish.

SCHUBERT CLUB REOPENS SERIES.

A chamber music recital reopened the fortnightly series of Schubert Club musicales on January 5, after the holiday interim. The musicians who participated included George Klass, second concertmaster of the Minneapolis Symphony Orchestra; Carlo Fischer, second cellist of the organization, and Louise F. Albee, pianist. They played with charming style and extremely good ensemble each of the three numbers on a very well chosen program, which included the Arensky trio in D minor, the César Franck Sonata for violin and piano, and the Charles Wakefield Cadman trio in D major.

The season's musical activities are well under way again, after the usual midwinter lull.

FRANCIS C. BOARDMAN.

Harriet Story MacFarlane's Singing Is in Demand.

Harriet Story MacFarlane finds no let up to her musical activities. Recently she sang before the Veteran Travelers' Association in Detroit, Mich., also with A. C. Jackson in a duet recital at the beautiful home of Mrs. H. W. Aldens, Detroit. On New Year's Eve and New Year's afternoon, with Louise L. Gow, soprano; Frank Mellor, tenor; A. C. Jackson, baritone, and Lillian Lachman Silver, accompanist, she appeared in Saginaw, Mich. On every occasion the contralto received flattering tributes. The duet recital was referred to by many as being the most interesting musical evening of the season. Cadman's "Sayonara" cycle and Shakespearean duets were among the interesting numbers.

Mrs. MacFarlane writes to a member of the MUSICAL COURIER staff: "I always do Cadman and Gertrude Ross, and on every program by request, 'The Wearing of the Green,' 'When My Caravan Has Rested,' by Herman Löhr has proved to be a great favorite this season."

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CHICAGO HEARS OPERA OF THE BEST QUALITY.

John McCormack Makes an Appearance in "Bohème" with Farrar as Mimi—Maria Kousnezoff Wins in "Romeo and Juliet" with Muratore as the Lover—That Tenor's Triumphs—Mme. Edvina's Effective Farewell—Frances Ingram Does Remarkable Work and Scores Decisively—Bassi's Unabating Success—Dora de Phillippe in "Butterfly."

AUDITORIUM THEATRE.

"Tosca," December 30.

A very small house witnessed a very poor performance of "Tosca," given with the "second string" of the Chicago Opera Association last Thursday evening. "Tosca" has been presented often before the Chicago public with excellent artists, so the general public as well as critics are conversant with all that is demanded from artists appearing in that melodramatic opera and those requirements were unfortunately lacking in the presentation of "Tosca" by Carmen Melis and Scarpia by Francesco Federici. These two artists probably gave of their best, but it was not sufficient to make the performance noteworthy in any respect. To pay \$5 to hear "Tosca" with secondary artists is quite expensive, and even on a Saturday night "Tosca" with the same cast would have been a heavy expense on the purses of music lovers. Carmen Melis' delineation of the title part was neither bad nor good. She was a commonplace Tosca, though attractive to the eye and at times her song was pleasant to the ear, but the part lies too low in many spots for her limited compass and her high tones were strident. The "Vissi d'Arte" was the best bit of singing heard this season from this soprano.

Francesco Federici gave the best that was in him as Scarpia. A more unterrifying chief of police seldom has been seen on the lyric stage. No wonder that neither Tosca nor Cavaradossi was afraid of such a timid, ill at ease policeman. Mr. Federici, who has done especially good work with the company, was miscast. The part is too heavy for his vocal equipment and too difficult a dramatic study for his insufficient histrionic ability.

Bassi was cast as Cavaradossi. He was, of course, the star of the evening, but to shine in such company is no great achievement, and certainly the Italian tenor deserved better treatment. Nevertheless he sang superbly and gave the only moment of real joy to a musical ear. The minor roles were entrusted to the same artists heard at previous performances, especially worthy of mention being the Sacristan of Trevisan and the Angelotti of Nicolay.

Parelli at the conductor's desk directed with fervidity and efficacy.

"La Bohème," December 31.

A gala performance, with prices raised to \$7 for all the seats on the main floor, was given outside the subscription nights with John McCormack and Geraldine Farrar when the opera "Bohème" was presented before a house that left not a vacant seat, barring box chairs.

John McCormack, one of the most popular lyric artists that has ever graced a stage, was received enthusiastically after an absence from the operatic platform or over five years. His portrayal of Rodolfo shows that the tenor had studied mise en scene since last heard here in opera, as he appeared absolutely at ease in the conventional costume of Murger's poet. Vocally he was excellent. His organ is as pure as of yore and his Italian diction should be taken as an example for its purity and clarity by many singers born under the azure skies of Italy. He won several ovations and was recalled with his colleagues innumerable times to acknowledge the vociferous applause of a most exuberant public.

Geraldine Farrar's Mimi is splendid. Her conception of the role is above criticism, and though Miss Farrar again found the score too high for her voice and had to transpose to half a tone lower in the duet of the first act, vocally her Mimi was the best bit of singing heard from this artist this season. She, too, scored heavily and shared with the tenor in the stellar success of the night.

The other roles were entrusted to the same artists heard on previous occasions, and they acquitted themselves as satisfactorily as could be demanded. Ferrari was at the director's desk.

"Jewels of The Madonna," January 1 (Matinee).

Louise Edvina made her last bow for the season before a rather large gathering as Maliella in "The Jewels." Mme. Edvina has appeared here in many of her roles during

the season and in each instance it was the pleasure of the writer to praise her work, and again at her farewell the rule is not to be broken, as Mme. Edvina rose to even higher altitudes of dramatic intensity than has been our pleasure to record since her debut here as Louise in Charpentier's opera of that name. The Canadian soprano is one of the few artists who studies criticisms, for at her first performance, while her portrayal was not entirely convincing in the first act, at the repetition her Maliella was from the first to last a study that would have been a credit to any actress. Vocally she covered herself with glory again. The Chicago public unanimously says "au revoir," but not "good-bye," to Mme. Edvina, and it is to be hoped that next year she will again be among the stars with the Chicago Opera Association.

Frances Ingram in five hours learned the difficult part of Carmela, and with that short notice replaced most advantageously Cyrena van Gordon, who was indisposed. To perform such a tour de force would in itself stamp the young American contralto as one of the most dependable singers in the company—one who can rely on her musicianship as well as on her memory, besides acting the part especially well. Miss Ingram also disclosed her gorgeous organ most lavishly in a part that suits her exceedingly well and in which she scored another big success.

Amedeo Bassi, a tower of strength in all the operas in which he is cast, was in glorious voice and gave unalloyed pleasure to his hearers. Mr. Bassi is one of the most consistent tenors of the company, and his success each season is growing, until today he is counted one of the most popular artists among the stars appearing at the Auditorium.

The other roles were handled by the same artists who were heard at the previous performance. Campanini directed and the reading given the score was of that excellence and tonal beauty always expected when the famous maestro is at the conductor's desk.

"Rigoletto," January 1 (Evening).

A popular performance of "Rigoletto"—popular only for the price of admission, as with the exception of Frances Ingram and Florence MacBeth, the entertainment left much to be desired—brought out a good sized audience. Florence MacBeth has been heard here on several occasions as Gilda, a role well suited to display her pyrotechnics and in which she won new laurels. The soprano from the Northwest improved in favor with each hearing, and this probably is due to the development manifested in the last few months in her voice, which is richer, fuller than in the past, though just as pure and flexible. Also the singer has learned stage technic, with the results just mentioned.

Miss Ingram, who had appeared on such short notice in the afternoon in "The Jewels," was given even less time to study the part of Madalena. This was due to a sudden illness of Miss Pawloska. Miss Ingram may well be pleased with her achievement. It is deserving of the highest praise.

Arimondi was a superb Sparafucile, a role which he did well with his deep, sonorous organ. Nicolay sang his role convincingly. The surprise of the evening was, however, the Rigoletto of Federici. In the Verdi opera he attained a standard much higher than was expected. The tenor Moreas pleased the audience.

Spadoni was given a chance to sway the baton over an opera, and he made much of the opportunity.

"Faust," January 2 (Matinee).

With Lucien Muratore in the title role and Geraldine Farrar as Marguerite it was a foregone conclusion that the Auditorium would practically be sold out for Sunday afternoon. The vast assemblage showed its appreciation all through the afternoon by bestowing on the two stars of the day thunderous applause and in compelling Muratore to repeat the "Cavatina" in the second act. Muratore's delineation of Faust could be taken as a model by other tenors. Vocally, he enchanted his hearers, who are legion here, and the most popular member of the company added

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new laurels to his long list of triumphs in Gounod's masterpiece.

Geraldine Farrar's Marguerite was in every respect excellent. She sang gloriously and her rendition of the "Jewel Song" was a real treat to the ear. Her portrayal was exquisite; it had refinement, beauty and gave full satisfaction to the eye. Muratore and Farrar were the stars of the day. Though suffering from a severe cold, Marcel Journet came up to the high standard of the afternoon by his polished presentation of Mephisto. Myrtle Moses was a Siebel good to look upon and she voiced her part deliciously. Miss Moses, who is one of the younger members of the company, made a fine impression on her audience, which was generous in its plaudits. Marcel Charlier conducted.

"Aida," January 2 (Evening).

Nicola Zerola, after an absence of five years, made his reappearance with the Chicago Opera Association as Radames—a role in which he had left pleasant memories in this community. He was in excellent voice and was acclaimed to the echo after the "Celeste Aida" and all through the performance he proved to be one of the dominant factors in the good ensemble of the performance. Carmen Melis found in Aida a role to her liking. She sang well and acted even better. Goddard was a sonorous High Priest and Nicolay a dignified and well voiced King. Alma Peterson sang the part of the Priestess in most commendable style.

Eleonora de Cisneros, who is heard only too seldom with the organization, was the Amneris—a role that she has made her own and to which she lent value with the beauty of her large, velvety organ. As ever, Mme. Cisneros' appearance on the stage was queenly and she looked a real daughter of the Pharaohs. Ferrari conducted.

"Pagliacci" and "La Navarraise," January 3.

Again on Monday evening the Chicago Opera Association presented the double bill. "Pagliacci" was sung by the cast that had done it previously, with Ferrari-Fontana starring as Canio. His emphatic success was well deserved. As for the rest of the cast, the less said the better.

Julia Claussen gave a second intelligent interpretation of Anita in "La Navarraise," and sang the difficult role in her usual artistic fashion. Mme. Claussen was seconded ably by Charles Dalmores as Araquil, Arimondi as Garrido and Nicolay in the part of Remigo.

Ferrari was at the conductor's desk for "Pagliacci" and was succeeded by Charlier in the Massenet score.

"The Jewels of the Madonna," January 4.

Louise Edvina consented graciously to give an extra performance of "The Jewels," and though her contract expired last week, she accepted a call from General Manager Campanini to do once more her remarkable portrayal of Maliella. Mme. Edvina gave of her best and delighted a large gathering by the beauty of her song and the spirit and earnestness with which she played her role.

Frances Ingram also bade farewell for the season to her audience in the part of the Mother, and she, too, has reason to be proud of her success in major roles. It is a foregone conclusion that next year she will again appear with the company of which she has made herself a most valuable and popular member.

Bassi again was the Genaro, a role beautifully suited to his voice and in which, as ever, he scored most heavily. The

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other roles were in capable hands and Campanini directed with verve and precision.

"Romeo and Juliet," January 5.

Maria Kousnezoff, Russian prima donna soprano, whose triumphs in Europe had preceded her to America, made her debut here as Juliet in Gounod's "Romeo and Juliet" before a most fashionable and large audience that practically filled the Auditorium and which showed marked approval all through the course of the evening. Mme. Kousnezoff is the possessor of a sweet, lovely and especially well used voice, clear, ringing, full and mellow. The "Waltz Song" was given admirably and the new songstress was accorded a reception seldom registered at a debut. It may be said that Mme. Kousnezoff is sure to be counted among the most popular artists that ever has graced the Auditorium stage. Not only has Maria Kousnezoff been endowed by the gods with an organ of great compass, but her appearance also is most pleasing to the eye. She is a pure type of Circassian beauty, svelte yet petite; her demeanor on the stage is attractive and she gave an excellent portrayal of Juliet—excellent because of its sweetness, serenity and simulation of youthfulness. Signor Campanini may be proud to count in his constellation a star of the magnitude of this newcomer.

Lucien Muratore was the Romeo. Muratore has triumphed here in many roles, but his Romeo was the acme of perfection, vocally as well as histrionically. It would be easy to rhapsodize on all the merits of his performance. Suffice it to say, however, that Muratore has a good claim to the title given him by the Chicago critics of ranking with the world's greatest tenors of all time.

The aria "O leve toi Soleil" was the musical treat of the evening. As a matter of record, it might be said that the aria was encoired after a tumultuous demonstration such as has seldom been witnessed here. Muratore is the Romeo par excellence of present or past tenors.

With two such remarkable artists the performance of "Romeo and Juliet" would have been assured success. It may be added that General Manager Campanini had surrounded his stars with other singers of the first order. The Friar Laurent of Journet was probably the best work done by that artist since the beginning of the season. It was capital. The young baritone Maguenat—the possessor of a beautiful voice—maltreats his organ, which he forces at times so much as to make it most unpleasant to the ear. The art of bel canto is foreign to this young baritone, who with age probably will gain in art. Hector Dufranne was a sonorous Capulet; Arimondi a dignified and well voiced Verone; and Irene Pawloska, who had left a sick bed to sing Stefano, did well under such a heavy handicap. The Gertrude of Barbara Waite was mediocre and her makeup that of a novice.

The orchestra under Charlier committed many blunders, but as a whole came out of the ordeal with flying colors. The stage management was adequate, save for a little balloon, which took a tramp around the stage and auditorium and detracted from the picture. The same balloon has made its appearance once or twice before in other performances. It would be advisable to catch the intruder and blow it out of existence until the next performance of "The Jewels," from which opera probably it came forth.

"Mignon," January 6.

"Mignon," done last Thursday with masterful strokes by a competent cast, was a delightful repetition of the

same opera given previously here this season. Conchita Supervia, the dashing Spanish actress-singer, was wholly charming as Mignon and especially satisfying in the second act in her singing of the mirror song featuring the quaint charm of the music reminiscent of folksong. Florence MacBeth, the young and vocally satisfying coloratura, who made her debut here two years ago in this company, was well received, and displayed a clever working knowledge of her assignment, which was to replace Alice Verlet.

Charles Dalmores, one of the tenors now singing in America, presented his role with thrilling positiveness and abandon.

"Faust," January 8 (Matinee).

"Faust" was repeated with the same cast heard previously during the week, with the exception of Maria Kousnezoff, who replaced Farrar in the role of Marguerite. The brilliant Russian soprano strengthened the splendid opinion formulated at the time of her debut by a truly most sympathetic figure of the Goethe heroine. Her Marguerite had the simplicity and purity asked by the poet; it had also much beauty—both physical and vocal—which made her a pleasant object to look upon and by her song well worth listening to. From her first entrance, "Non, monsieur," to the final air, she gave of her best, and both the aria, "Il était un roi de Thule" and the "Jewel Song," were admirable examples of beautiful singing. In the duet with Faust in the garden scene she also reached high altitudes with facility and in the church scene the sufferings that her Marguerite endures brought her the heart of the public, which recalled her and Mephisto Journet before the curtain—an incident worth mentioning, since at the first performance the act was ended without any mark of approbation. Recalls for the soprano and her colleagues were numerous all through the course of the afternoon, and after the garden scene there were so many as to make a count an impossibility for at least one auditor.

Lucien Muratore was the Faust. His "Cavatina" was encoired and he won his customary triumph. It would be an easy task to write ad infinitum on the vocal and histrionic merits of his Faust, but so much has been said concerning this artist, whom the Chicago critics have sur-named "the greatest living tenor," that words would fail to express the full pleasure and satisfaction one derives from Muratore, his art and his song.

Journet was an excellent Mephisto and Myrtle Moses a good looking Siebel. The other roles were in capable hands, and Marcel Charlier brought the reading of the score to a happy conclusion.

"Madame Butterfly," January 8 (Evening)

Dora DePhillippe was the Cio Cio San—a role in which she has won many triumphs with other opera companies, but which part she essayed for the first time with this organization. It may be said that this young artist came out of the ordeal with flying colors. Petite and svelte in appearance, Miss DePhillippe has an easy task in making up as the unfortunate Japanese girl and she gave entire satisfaction also by the manner in which she handled the music written for the soprano. Her "One Fine Day" could not be improved upon, and this is a very high compliment that may be paid to the singer who succeeded Farrar and Melis in the part.

Myrtle Moses, who in the afternoon had added new laurels to her long list of successes, sang and acted the part of Suzuki in creditable fashion. This young American girl is an asset to the company. George Hamlin was the Pinkerton—a role in which he has been heard here several times and which he imbued with glorious voice. He looked every inch a naval officer and acted with true American spirit. Graham Marr was an excellent Consul, well groomed and fine voiced. His impersonation of the American diplomat had much to recommend him to the public, which bestowed upon him well deserved applause. The performance of "Butterfly," with Parelli at the conductor's desk, proved to be one of the most popular of the present season.

Plaudits for Mabel Riegelman.

Mabel Riegelman is the recipient of the following notice in the editorial columns of the Dallas Morning News (Texas), of December 9, 1915:

"Mabel Riegelman, while filling her concert engagements in Texas, is enjoying the pleasures and novelties of the Southland. On a recent visit to Sherman, Miss Riegelman viewed with wonder her first field of cotton, and be-

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sides having herself photographed among the pickers, she secured several stalks loaded with balls to send to friends in California.

"Fine for Miss Mabel. She is one of the sweetest singers State Press ever heard, and, considering her experience in the cotton patch, State Press will ask her next time she comes to add 'Cotton-Eyed Joe' to her program."

In speaking of the latest performance of "Boheme" by the Chicago Opera Association, the Music News of Chicago had the following to say:

"Perhaps Mabel Riegelman as Musetta has spoiled this public for anything less than a perfect gem of a performance of the part—at all events, neither of the two singers taking the part this season have been convincing."

Miss Riegelman is filling concert engagements this season, having sung with sensational success throughout Texas. She returned to California, where she will be until January 15, 1916, thereafter filling engagements in the Central West.

JOHN CAMPBELL SCORES

IMMEDIATELY IN CHICAGO.

Tenor Pleases as Soloist with Apollo Club.

At the annual holiday performance of "The Messiah" by the Chicago Apollo Club, John Campbell was the tenor soloist. Although Mr. Campbell was practically unknown to his audience, he immediately won all with his beautiful solo offerings. "Some of the words which the solo voices are called upon to deliver," declared the Chicago Evening Post of December 24, "are among the most serious with which humanity has to deal, yet time after time you receive the impression that the singer has little more in mind than the determination to sing the notes correctly. That they are vital things of the deepest import is apparently lost sight of in the effort for technical accuracy and the observance of all the traditions." All this is quite true, and according to the same paper, "Mr. Campbell did not altogether break away from this killing formalism, but he did sing as if he knew what the words meant and wished to make this meaning clear to his hearers, especially in 'Thy rebuke hath broken his heart.'"

Another paragraph, clipped from the same paper, reads: "John Campbell sang the music for the tenor in most satisfactory style. His voice was pure in quality, of good volume, his attack was clear, his singing of the runs was sure, and he delivered his words with understanding of their meaning. In the oratorio the soloist is somewhat at a disadvantage because of the thunderous volume of the choral tone which is always in your mind. After the chorus has sent forth its full power from 600 throats, it would require a solo voice of the most remarkable character to give the expected force to his part. As it is out of the question for him to compete with the chorus in actual volume, he must make up the difference by the dominant power of his personality and the intensity of his delivery of the words. But here again the singer in the oratorio is hampered by tradition, which has reduced the singing of these arias to a kind of formality in which the average individual hardly dares give expression to his own convictions for fear of transgressing some of the laws set down by his forefathers. This usually gives to the solo singing a restrained sense which is fatal to the feeling of conviction."

According to the Chicago Daily Journal, "John Campbell's voice had grace, certainty and good quality to commend it." Among the other papers of that city, the Chicago Daily News said: "John Campbell is a tenor of attractive presence and with a voice that is better than we usually hear in oratorio tenor parts. He sang forcefully and was entirely capable at all times."

Harold Henry's Chicago Recital Program.

Harold Henry, at the recital he will give for the Amateur Musical Club of Chicago, in the Illinois Theatre, on the afternoon of Monday, January 17, will play the following attractive and unusual program:

Prelude, chorale and fugue.....César Franck
Impromptu in F sharp.....Scriabin
A Song from the East.....Cyril Scott
Scherzo, op. 54.....Chopin
Ballade, in form of variations on a Norwegian melody.....Grieg
Intermezzo, op. 117, No. 1.....Brahms
March Wind.....MacDowell
Legend.....Rosseter Cole
Fledermaus Paraphrase.....Strauss-Godowsky

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BEETHOVEN SOCIETY'S CONCERT AND MUSICALES.

New York Musical Society Presents Two Enjoyable Programs.

Members of the Beethoven Society, Mrs. James Daniel Mortimer, president, and their guests listened to the first private concert of the season in the grand ballroom of the Waldorf-Astoria, New York, Thursday evening, January 6. Julia Heinrich, dramatic soprano of the Metropolitan Opera Company, and William Simmons, baritone, were the solo assistants to the Beethoven Society Choral, Percy Rector Stephens conductor, and Harold Osborn-Smith accompanist.

Julia Heinrich sang with distinction the Massenet aria from "Le Cid," "Plus de tourments et plus de pitié," for her first number, and a group of German Lieder, "Soldaten-



MRS. JAMES DANIEL MORTIMER,
President, New York Beethoven Society.

braut" and "Mondnacht" (Schumann), "Die Botschaft" (Brahms) and "Junge Nonne" (Schubert) in the last half of the program. In the requirements of the Lied, Miss Heinrich is especially famed for her proficiency and she received particular applause for her work on this occasion.

William Simmons contributed a group of English songs, "Some Rival Has Stolen My True Love Away" (Broadwood), "Song of the Blackbird" (Quilter), "Her Rose" (Coombs), "Lend Me Thy Fillet, Love" (Brockway), and was recalled for an encore.

The Beethoven Society is one of the newer musical organizations of the metropolis, and in a short time has won a place for itself musically and socially. The singing of the choral on Thursday evening showed that the preparation had been careful, the choice of the 108 voices good, and that due consideration had been given to balance of tone. It is fortunate in an especially good assemblage of altos. A well balanced, well modulated and well blended body of tone has been developed and the diction was notably clear. The attacks and conclusions were treated with commendable consideration, and the work was throughout smooth and generally well delivered.

"Invocation to Saint Cecilia" (Victor Harris) opened the program. "Morning Song" (Jenny Peers), "Destiny" (especially impressively delivered) (Huhn), "Elusive Love" (Robinson) formed group two, and "The Lost Heart" (Hammond), "Page's Road Song" (MS.), composed for the Beethoven Society by Harold Osborn-Smith, and "Chorus of Seraphim," from "Paradise Lost" (Dubois), incidental solo by Mrs. Lithgow, concluded part two.

A request number, "Song of the Volga Boatmen," from the Russian, was a splendid example of crescendo and decrescendo. This with "Fairy Lullaby" (Sherwood) opened part two, and "A Milk Toast" (Spier), "Ashes of Roses" (Woodman), "In Fair Seville" (Pierne) concluded the program of choral work.

During the fifteen minutes' intermission, the president, Mrs. Mortimer, received in Box 25. Also preceding the second half of the program Miss Henderson, the treasurer of the club, was presented by the president, for the club, with a pin from the members in token of appreciation for her work in behalf of the club. General dancing, which

was greatly enjoyed by many of those present, followed the conclusion of the musical numbers.

The Musicales.

Also at the Waldorf-Astoria, on Saturday afternoon, January 8, the members of the Beethoven Society and their guests gathered to enjoy the third musicale of this season. Like the preceding ones, the January musicale was a decided success.

The artists were Caryl Bense, dramatic soprano; John Barnes Wells, tenor; Marguerite Whitaker, violinist, and Marion Carter, mezzo-soprano.

Before introducing the artists, Mrs. James Daniel Mortimer, the president, congratulated the members of the society upon the selection of their new conductor, Louis Koennenich.

Mrs. Mortimer alluded to Marguerite Whitaker as a young violinist from the South. Miss Whitaker, accompanied by her sister, Helene Whitaker, played Auer's "Hungarian" rhapsody with ample technic and individual style. In the second part of the program she rendered "Caprice Viennois," "Tambourin Chinois," Kreisler, the latter selection being the most delightful of her program.

Caryl Bense's selections were "I've Been Roaming," old English; "Der Nussbaum," Schumann, and "Der Schmied," Brahms. After she had sung the "Blackbird's Song," Scott, and "One Fine Day," Puccini, this writer came to the conclusion that the first part of her program was not so suited to her voice, a rich, strong, mellow one, as the more dramatic demanding ones.

The mezzo-soprano was Marion Carter. Of her three songs, "A Pastorale," Wilson; "Expectance," LaForge, and "When I Bring You Colored Toys," Carpenter, the latter was decidedly the best. "Sunbeams," by Ronald, was the second best. Miss Carter concluded her program with "The Star," Rogers; "Pluck This Little Flower," Ronald, and "Lullaby," Scott. She sings with splendid finish.

John Barnes Wells furnished an admirable choice of songs, varying from the beautifully serious Handel "Where'er You Walk," to "The Sailor's Life," old English, a merry little tune with simple words, depicting the life of the sea rover. The most popular were those from his own pen, "The Owl," "Why," and "The Man and Maid from Olake." The audience applauded tremendously; and Mr. Wells was obliged to respond more than once to their demand for more. His voice is well modulated and ranges easily from the forceful low note to the sweet high tone.

The guests of honor of the afternoon were Mesdames James A. Allen, Jeremiah S. Ferguson, Howard McNutt, Clarence de Vaux Royer and Helen Varick Boswell.

Prominent members of the society are: President, Mrs. James Daniel Mortimer; vice-presidents, Mrs. Simon Baruch, Mrs. J. Edward Mastin, Mrs. Louis Ralston, Mrs. Claude M. Rivers, Katherine Lurch, Mrs. W. Otis Fredenburg; recording secretary, Mrs. Dudley van Holland; corresponding secretary, Mrs. Louis E. Manley; treasurer, Ella Louise Henderson; directors, Mrs. J. S. Carvalho, Mrs. Walter G. Crump, Mrs. Oliver C. Field, Mrs. Arthur Elliot Fish, Mrs. Wilbert Garrison, Mrs. Benjamin F. Gerding, Mrs. Richard E. Watkins, Mrs. James E. Kelly, Mrs. John P. Laffin, Mrs. Charles D. Lithgow, Mrs. Thomas J. Moran, Mrs. L. A. O'Brien, Mrs. John H. Parker, Mrs. Artemus Plummer, Mrs. Harry Raphael, Mrs. George E. Ruppert, Mrs. Irving Schmelzel, Aida T. Tagliavia, Mrs. Cyrus V. Washburn, Mrs. E. H. Wilmar.

Witek at The von Ende School.

Continuing the series of educational recitals by members of the faculty of The von Ende School of Music, New York, Anton and Vida Witek gave a program of three numbers, January 8, the handsome salons of the institution finding a large audience on hand to hear the music. It was the coldest night of the coldest week of the present winter, notwithstanding which there was warmth, amounting to reflected heat, inside, such was the effect of the playing of this artist pair.

There was lively interest from the very first note of the opening Beethoven sonata, in C minor, the playful first theme, the serious adagio, concentrating attention and holding it throughout. Highly original music is the theme and variations for piano by Alkan, in E minor, with strange modulations, queer and complex rhythms, and altogether unusual tonal combinations. Not that it is artificial; quite the contrary. But it speaks a strange musical tongue, full of charm, because full of unusual, fantastic and agreeable musical surprises. The effect of Mme. Witek's playing was such that she had to add an encore, Gottschalk's little played "Tremolo." Begun in deliberate tempo, it ended in a swing of rapid rhythmic repetition, with a big climax on the final passage.

Joachim's "Hungarian" concerto, said to be the most difficult of all violin concertos, took up the remainder of the program. A month ago Mr. Witek played a portion of the work in New York, when the MUSICAL COURIER gave his playing of it detailed review; January 8 it went with even better effect, the stupendous difficulties of the work being overcome with apparent nonchalance. At all times

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the true musical contents of the composition stood forth, Mr. Witek playing with a devotion which went home to all in his hearing. The "Zingara" finale brought a storm of applause, in which Mme. Witek shared, for the piano score is a complicated thing; few pianists bring out details with such perfection. The audience wanted more. The evening was remarkable in the listening quality of the audience; it was altogether a spiritual feast.

January 11 a demonstration of Dalcroze Eurhythmics by Thade de Jarecki, assisted by his pupil, Roxane von Ende, was given.

Franco's Splendid Work.

Ernest Ansermet, conductor of the Diaghileff ballet, was extremely fortunate in having so capable and distinguished a conductor as Naham Franko to select and weld into shape the symphonic orchestra which will play for the ballet in America. There was no question of a single change in the personnel of the orchestra and the foreign leader was most effusive in his praise of the absolute thoroughness and correctness with which Mr. Franko had drilled the orchestra in the preliminary rehearsals, no light task in view of the extreme difficulty of the music.

It is understood that Mr. Franko will retain his connection with the organization throughout its entire American tour.

OBITUARY.

Frances Estelle Wells.

Frances Estelle Wells, known to the musical world as Mrs. Judson Grenoud Wells, prominent in the club and social life of New York, died at her home, at Amityville, L. I., on Saturday, January 8. The news of her death comes as a great shock to her host of friends, her illness having been very short. The funeral was held at the Collegiate Reformed Church, 123d street and Lenox avenue, New York, on Tuesday morning, January 11.

On April 22, 1915, Mrs. Wells was unanimously elected president of the Haarlem Philharmonic Society of New York. She had been identified with that organization for a long time previous to the election, being chairman of the entertainment committee for twelve years. Under her sway the entertaining of this club became widely and favorably known. She was also connected with the Eclectic Club, being third vice-president of that body; was a trustee of the Clio; a charter member of the Athene. For many years she was the president of the Silver Cross Day Nursery, in which position she wielded an influence widespread and beneficial. The musical and women's clubs of the metropolis have lost a splendid leader, a kind friend and a wholly charming lady, whose place it will be hard to fill.

Hans Schumann-Heink.

Hans Schumann-Heink, son of Ernestine Schumann-Heink, died in San Diego, Cal., at a hospital on January 5, following an attack of double pneumonia from which he had been suffering for two weeks. His mother was with him at the end. The young man was twenty-eight years old and leaves a widow and two children. He was in the real estate business in San Diego. Mme. Schumann-Heink is prostrated as the result of the shock, for she is a most devoted mother to her large family of children. Hundreds of telegrams and letters of condolence from all parts of the United States have been pouring in upon the bereaved singer during the past week.

Dr. Ernst Held.

Dr. Ernst Held, one of the best known musicians in central New York, died at his home in Syracuse on December 29, aged ninety-two.

FREDERICK STOCK'S FIRST SYMPHONY PLAYED BY CHICAGO ORCHESTRA.

Work Proves as Modern as When First Performed Ten Years Ago—Composer, Composition and Orchestra Given Enthusiastic Reception—Christine Miller Scores Success in Recital—Oscar Seagle Opens Culbertson Series—Other Tonal Happenings.

Chicago, Ill., January 8, 1916.

The twelfth program of the Chicago Symphony Orchestra, under the direction of Frederick Stock, included the concerto No. 2, F major, by Handel, and the Stock symphony No. 1, C minor. The soloist at this pair of concerts was Rudolph Reuter, who chose for his second appearance inside of two years with this organization the Schumann concerto in A minor, op. 54, in which the gifted American pianist disclosed a facile technic and poetic insight, besides giving an especially fine interpretation of the concerto. Mr. Reuter was applauded to the echo and was compelled to return to the stage many times at the conclusion of the number. The stock symphony, which had its first hearing here some ten years ago, proved as modern on its second hearing as it did at that time, and composition, composer and interpreters were given an enthusiastic reception at the hands of the audience. The reviewer heard only the first movement. Though built on ultramodern lines, it shows a certain resemblance to Richard Wagner. The work, however, impressed not only by the bigness of the orchestra employed by Mr. Stock, but also by its originality, which, by the way, characterizes most of the works from the pen of the Chicago Symphony Orchestra leader. Mr. Stock has directed the orchestra now for over a decade with most satisfactory results.

CHRISTINE MILLER AT THE ILLINOIS.

Christine Miller, who has always been received in Chicago with marked enthusiasm whenever she sang in ora-

torio, made her initial recital appearance here at the Illinois Theatre under the direction of F. Wight Neumann, on Sunday afternoon, January 2, and the results must have been most gratifying to one of America's most successful singers. The program opened with a group of Bach numbers, followed by "Ich liebe dich" and "Die Trommel geruhret," by Beethoven. "Kennst du das Land?" by Hugo Wolf and a group of songs by the same composer formed the first part of her program.

The last part was given over to English songs by John A. Carpenter, G. Sibella, A. Walter Kramer, Pietro Floridia and Edward Horseman. Miss Miller was heard by the writer in the two Beethoven numbers and Wolf's "Kennst du das Land?" Her interpretation of the classical songs was impeccable and she scored heavily with her audience. It was with regret that one had to leave the hall after hearing Miss Miller's singing of "Kennst du das Land?", as it was exquisitely rendered by the contralto. It is to be hoped that Miss Miller will arrange to come to Chicago in the near future, under the same management, for a return engagement after the close of the opera season, and to choose a Sunday less strenuous than the past one, as between the opera, the Paderewski, Seagle and Miller concerts the reviewers had a good opportunity to exercise their pedal extremities, but little chance to enjoy comfortably any one of the splendid offerings that were being given the Chicago public on the Sabbath.

OSCAR SEAGLE OPENS CULBERTSON SERIES.

Harry Culbertson is presenting artists under his management in a series of January musicales at the Fine Arts Theatre every Sunday afternoon during the month. This series was opened most successfully last Sunday by Oscar Seagle, who, though well known in this community, appears but seldom. Judging from the excellent impression created at this recital, there is no doubt but that he will be heard more frequently in Chicago. Of his program, which contained numbers by Mozart, an old French group, Chopin, Gretchaninoff, Rimsky-Korsakoff, Moussourgsky, Chausson, Paladilhe, Huc, Fourdrain, two old Irish numbers, Cyril Scott and Edward Horseman, only his last group was heard. It contained "Would God I Were the Tender Apple Blossom," and "Ballynure Ballad" (old Irish), Cyril Scott's "The Unforeseen," and "The Bird of the Wilderness" by Edward Horseman, which were done exceedingly well. Mr. Seagle invested his readings with a word of dignity, earnestness and sentiment. Splendid enunciation added greatly to the remarkable impression he made. He has a baritone voice of fine quality and large range, and uses it most intelligently. Mr. Seagle sang as an encore after this group, "A Rondel of Spring," by Frank Bibb. his accompanist, which was very well received.

PADEREWSKI IN RECITAL.

Ignace J. Paderewski gave a recital at Orchestra Hall last Sunday afternoon. Due to other duties and also to

the overheated auditorium, the reviewer heard only the pianist's rendition of the Schumann "etudes symphoniques." The other numbers were the Schubert fantasia, op. 15; a French group by Couperin and Daquin, a group by Chopin, and the printed program ended with a Liszt Hungarian rhapsody. The recital, which was scheduled to start at three o'clock sharp, began twenty-five minutes later.

MR. AND MRS. BERGEY PRESENT PUPILS.

Mr. and Mrs. Theodore S. Bergey presented the second program on Thursday evening in a series of semimonthly recitals to be given at the Bergey Chicago Opera School. Irving Engel, pianist, pupil of Mrs. Bergey, assisted by Josephine Fuchs-Ashton, soprano, and Leslie Voightmann, tenor, pupils of Mr. Bergey, were the performers. The above named are record pupils in the Bergey studios. Mr. Engel has a memorized repertoire of 104 compositions by Bach, Beethoven, Schubert, Schumann, Chopin, Grieg, Henselt and Rubinstein. Mr. Voightmann is an operatic tenor with many roles well learned. Mrs. Ashton likewise has a repertoire of several operas, besides doing professional work in concert and church. Consequently the program given Thursday evening was very interesting because of the fine training and splendid ability of the three performers.

STURKOW-RYDER IS BUSY.

Theodora Sturkow-Ryder appeared as soloist and composer at Dubuque, Iowa, Wednesday, January 5. She was heard in a group by d'Albert, and a group by Russian composers, and her "Rhapsodie Russe" was given its first public performance by Hugo Kortschalk, violinist, with Mme. Sturkow-Ryder at the piano.

ACTIVE SEASON FOR GORDON CAMPBELL.

Gordon Campbell, pianist and accompanist, is enjoying his usual busy season with a large enrollment of pupils and numerous engagements throughout the country. Mr. Campbell recently returned from a brief tour in the South, where he played with Charles W. Clark, the baritone. Last Friday evening, Sibyl Sammis MacDermid, soprano, and Mr. Campbell appeared in recital at the American Society of Musicians, in Fullerton Hall, the Art Institute. January 28, Mabel Preston Hall, soprano of the Chicago Opera Association, will be accompanied by Gordon Campbell in her Michigan City (Indiana) recital, and with the beginning of the Lenten season, Louis Blackman, violinist, and Gordon Campbell, will present a series of historical sonata recitals in Chicago.

PROCTOR'S FESTIVAL ENGAGEMENTS.

Warren Proctor, tenor of the Chicago Opera Association, will fill several festival engagements before the present season closes. The Midwinter Festival of San Antonio, Tex., has engaged this admirable tenor as soloist, in company with several Metropolitan stars. The Milwaukee Spring Festival will present Mr. Proctor as soloist. The Bach Choral Society of Chicago has engaged Mr. Proctor, and he will also appear at the Arche Club, January 14, at an afternoon recital.

OPERA DAY AT ENGLEWOOD WOMAN'S CLUB.

The Opera Day scheduled for the Englewood Woman's Club, on Monday, January 3, resolved itself through a list of unforeseen happenings into a regular comedy of errors. So many members of the Chicago Opera Association have been incapacitated through illness that at the last minute Maestro Campanini sent regrets both for himself and the other members of the company who were to appear. The honors and burden of the day therefore fell to Mina Jovelli and Carl Cochems, and both proved themselves more than equal to the contingencies that arose.

Mr. Cochems, who opened the program, made a very happy little speech in which he stated that in spite of being rather under the weather owing to a very bad sty on his eye, he could still sing, and the audience, after the first number, showed that it concurred with him. Fortunately he had his accompanist with him at the time he was called upon to go to the club, and he sang songs of Brahms, Schubert, Schumann, and modern Italian and English, which were received by the audience with wild enthusiasm. The second group devolved upon Miss Jovelli, who was not so fortunate, as she was forced to play her own accompaniments. Mr. Cochems sang again, and then one of the audience volunteered to do the best she could with the accompaniments for Miss Jovelli, who sang all over again the songs she had just finished.

In spite of all these mishaps, the audience agreed that it was the most successful day they had ever had at the club, and applauded the artists with wild enthusiasm, so, to quote an old saying, "All's well that ends well."

CHICAGO CONCERTMASTER PLAYS IN EAST.

Harry Weisbach, a concertmaster of the Chicago Symphony Orchestra, appeared in recital with Christine Miller and Wilhelm Middleschulte, at Carnegie Hall, Pittsburgh,

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recently. Mr. Weisbach has been soloist with the Chicago Symphony Orchestra several times this season.

SABA DOAK SUCCESSFUL IN THE SOUTH.

Saba Doak, the young Southern girl who came to Chicago shortly after her return from Paris, has just returned from a successful trip through the South. While there Miss Doak was in demand for private musicale dates, many of which she filled, others being impossible owing to the short time she was able to stay. She has several return engagements in the cities where she sang which will necessitate another trip South later on. Concerning her recital in Chattanooga, the Times of that city says: "Saba Doak is the possessor of a strong dramatic soprano voice of wonderful quality, and although she has been heard here frequently, admirers remarked that her improvement in the last year had been most marked. Miss Doak had a well selected program of songs new to the audience."

Said the Morristown Sun: "Saba Doak, of Chicago, was heard Thursday evening in a beautiful program, which was given with artistic finish and splendid musical interpretation."

"Miss Doak was a pupil of Jean de Reszke, and the soprano soloist of the American Church in Paris for some time. The prediction of a brilliant career by De Reszke for this young artist seems to be realized by Miss Doak's marked success wherever she appears in concert, and it is with pride that Morristown claims her as a resident at one time."

MRS. WESTENBERGER GIVES PLEASURE TO THE HELPLESS.

Stella Westenberg, the contralto, whose beautiful voice and artistic method of singing have endeared her to Springfield, spent Christmas morning in going from one institution to another in her home city, giving a short program for the benefit of those who were unable to enjoy the Christmas cheer in other ways.

AGNES SCOTT LONGAN ONE OF THE BUSIEST ARTISTS.

Agnes Scott Longan, who has been making a successful tour of the West, has recently filled a number of college dates, among them Oswego College, Oswego, Kan.; Calhoun College, Searcy, Ark.; Crescent College, Eureka Springs, Ark. In addition she has given recitals in Venita, Guthrie, Nowata, Bartlesville, Okla., and Bentonville, Morrelton, Russellville and Newport, Ark.

Mrs. Longan spent the Christmas season with her parents, Judge and Mrs. George Longan, in Sedalia, Mo. She left immediately afterward to sing with the St. Louis Symphony Orchestra on January 2. Mrs. Longan has been the principal guest artist with the San Carlo Opera Company this season, and the press of each city in which she has already appeared has united in lauding her performances.

ISABEL RICHARDSON TO SING "PERSIAN GARDEN."

Isabel Richardson will sing the soprano role in Liza Lehmann's "Persian Garden" the latter part of January, at the Illinois Athletic Club. She will sing in "The Messiah" with the North Shore Choral Society, on Sunday evening, January 16, at the North Shore Congregational Church. Much interest is felt in Miss Richardson's forthcoming recital, on February 6, at Central Music Hall, where she will appear jointly with Pasquale Tallarico, pianist.

In February, Miss Richardson will interpret the operatic excerpts on "Opera Day" of the Lake View Musical Society.

CHICAGO MUSICAL COLLEGE.

The program given last Saturday morning in the Ziegfeld Theatre by members of the faculty of the Chicago Musical College was one of the most keenly appreciated given during the present season. Mrs. Helen Ross and Mary Magdalen Massman, of the preparatory piano department, are two of the younger, yet none the less proficient and artistic, members of the piano faculty. Ethel Woodstock, of the School of Acting and Expression, is one of the most talented readers in the city. With Marie Sundelius, the Swedish soprano, who was the guest artist on last week's program, the morning musicale proved of high artistic merit and aroused great interest.

Classes in all departments were resumed on Monday. New classes in harmony, composition, sight reading and ear training have been formed for the benefit of those who found it impossible to begin their work before the Christmas holidays.

Additional studio space for the increased attendance at the Chicago Musical College has been secured by the leasing of a portion of the sixth floor of the College Building, 624 South Michigan avenue. The new studios will be used by Mme. Jung and Mrs. Reed, of the dancing department and the preparatory piano department.

PHILHARMONIC WEEK END MUSIC.

Great Orchestra Plays Splendidly—Percy Grainger Makes Solo Hit in the Grieg Piano Concerto.

The New York Philharmonic Society program Saturday evening was much more attractive than that of Friday afternoon. It began with a "Lyric Suite" of Grieg, four of the best of the "Lyric Pieces" for piano, originally orchestrated by Anton Seidl, first played at a Metropolitan Sunday night concert years ago and afterward reorchestrated by Grieg. The nocturne (the familiar one in C) and the "March of the Dwarfs" are the most attractive for orchestra, particularly the latter, which is extremely effective.

Then came Percy Grainger, playing the Grieg piano concerto. It may be true that Percy Grainger is not one of the greatest virtuosi before the public—that may be true; but what is true is that he is one of the finest musicians now playing the piano, which counts for a good deal more in the long run. The Grieg concerto has, above all else, rhythm, and it was with tremendous accentuation of its rhythmic elements that Mr. Grainger played it. Splendid work it was, the kind that makes one sit up with joy and take a firm grip on the arms of the seat. There was a storm of applause which called the soloist back at least half a dozen times to bow his acknowledgment.

Then came a spirited performance of the Tchaikowsky "Romeo and Juliet" overture, in which Mr. Stransky did some of the best conducting we have noticed from him this year. After the intermission the concert was brought to a close with an excellent performance of the fourth Tchaikowsky symphony, a well balanced reading throughout. The virtuosity of the string band was apparent in the fine execution of the "Pizzicato ostinato" of the third movement.

Sunday afternoon the first half of the program was devoted to Beethoven's "Eroica," a clean, straightforward, but not exactly inspired performance. After the intermission came Dvorak's "Scherzo Capriccioso." This is one of Mr. Stransky's show pieces. He did it extremely well when it was first played a few weeks ago, and even better Sunday. It was delightful music, delightfully played, and received with great delight by the audience. Then came Harold Bauer, who played the fourth Saint-Saëns concerto, that in C minor. This is not exactly weighty music, but exceedingly attractive, and, like everything Saint-Saëns does, well made. The concert closed with a vigorous and spirited reading of Liszt's "Hungarian Storm March."

Conchita Supervia Adds to Her Chicago Successes.

Under the caption, "Conchita is 'Mignon' Star," and the sub-caption, "Spanish Singer Recovers from Grip; Proves Delightful in Title Role," the Chicago Examiner stated: "This singer's artless art suits the role of the naive, immature Mignon perfectly. She is particularly delightful in the mirror song in the second act, with its quaint folksong lilt."

Regarding the same performance, Herman Devries remarked in the Chicago American of January 7: "Conchita Supervia or Supervia Conchita (she began the season with the former cognomen—was this a printer's error?) in the title role proclaimed her destiny as a great opera singer of the future by virtue of many qualities reflecting a blossoming talent of no commonplace calibre." Mr. Devries continues thus: "Her voice is charmingly pretty. All the solo work was finely done. The 'Connais-tu le pays' with melting sweetness, the 'Styrienne' in the second act flung off with dash and understanding, and rewarded by two recalls."

"The Swallows' duet by Marcel Journet and Conchita, was an excellent bit of ensemble shading."

"I wish especially to mention the aria, 'Elle est la près lui,' which was given by Miss Conchita with full and resonant tone and a top notcher represented by a ringing high C natural. It will be most interesting to witness this young singer's conception of Carmen."

Mildred Dilling Assists Philip Bennyan.

Philip Bennyan, baritone, gave a recital in Aeolian Hall, New York, on Saturday evening, January 8, assisted by Mildred Dilling, harpist. A newcomer to the metropolitan concert field, Mr. Bennyan displayed a powerful baritone voice of dramatic quality.

Mildred Dilling, ever the delightful young artist, played the Saint-Saëns arrangement of the Bach bourree, a sixteenth century chanson by Martin, Heller's prelude, Debussy's "Arabesque," Hasselmans' "Les Follets," Durand's chaconne and an impromptu by Pierné. She was at her best in the Debussy and Hasselmans numbers and chaconne by Durand, and won hearty applause.

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MISS THURSBY RESUMES MUSICAL RECEPTIONS.

Prominent Musical Leaders in Attendance.

Emma Thursby's first musical reception of the season took place on Friday, January 7, and was as usual attended by a goodly number of her musical and social friends to welcome her back from her Western trip. The honor guest of the day was Mariska Aldrich, who very graciously gave an interpretation of "The Cry of Rachel," by Salter; "Love Song," by Rose O'Neill; "Inter nos," by MacFadyen, and "Bonjour, Suzanne," to the great delight of all those present. Her voice has developed wonderfully since her last appearance here.

Great pleasure was also given by a former pupil of Miss Thursby's, who has been singing in Italy and just returned on account of the war troubles, Una Fairweather, contralto, of California, with a marvelous deep quality, who sang with great effect "Mon cœur s'ouvre à ta voix," from "Samson and Delilah," also "Macushla" and "Good-Bye," by Tosti.

Jean Baptist Toner, a young California pianist and pupil of De Pachmann in London, played with wonderful facility and finish, prelude, F minor, Chopin. A fine future is anticipated for him. Miss Fairweather and Mr. Toner are on a concert tour of the United States.

Edith Ivins sang "Forever and a Day" (Hadley), "Dawn in the Desert" (Gertrude Ross), and Allene Hale played prelude, C sharp minor (Rachmaninoff).

Miss Thursby's receptions take place on Friday afternoons, from four till seven, at her residence, 34 Gramercy Park, New York, during January and February, and are always looked forward to with much interest, some prominent artists always being special guests of honor.

Among those present were Tamaki Miura, the Japanese prima donna; Mr. and Mrs. Konosuki Seko, Count von Koenig, Mr. and Mrs. Robert Ingersoll, Mrs. John Bradshaw, Max Jacobs, Mrs. Joseph Maclean, Andre Irsay de Lisa, Thau-Melne Grinnell, Mrs. Theit de Vivor Tassin, James Ralph Bradley, Mr. and Mrs. Samuel Richards Weed, Mme. Giuseppe Moretti, Mrs. Robert Stuart Pigott, Mr. and Mrs. Eli Dalbert Maybe, Giovanni Rowolli, Walter Bogert, Mr. and Mrs. Murray Fenis, Julia Cahill, Gertrude Harl. Noel Haskins presided at the tea table.

George Harris' Program.

George Harris, Jr., tenor, will be heard in this program at his Aeolian Hall recital, New York, January 20:

Am Meer	Schubert
Letzte Hoffnung	Schubert
Dass sie hier gewesen	Schubert
Du bist die Ruh'	Schubert
Lachen und Weinen	Schubert
From Iphigenie en Tauride	Gluck
Recitative, Quel langage accablant.	
Aria, Unis de la plus tendre enfance.	
Aria, Divinites des grandes ames.	
Aux plaisirs, aux delices	Guedren
Les Papillons	Chausson
Semelles	Bruneau
Aria from L'Attaque du Moulin	Bruneau
Sad Is the Steppe (in Russian)	Gretchaninoff
The Birch Tree (in Russian)	Gretchaninoff
The Sea (in Russian)	Borodin
Memories (in Russian)	Rachmaninoff
The Refrain (in Russian)	Rachmaninoff
Believe Me Not (in Russian)	Rachmaninoff
Tom the Rhymer	Loewe
Dedication	Grainger
With Rue My Heart Is Laden	Clayton Johns
Blow, Blow, Thou Winter Wind	Roger Quilter

Camille Decreus will be at the piano.

BRUNO HUHN TO CONDUCT FIRST
CONCERT OF THE NYLIC CHORAL SOCIETY.

Boris Hambourg Will Assist.

On Thursday evening, January 27, the Nylc Choral Society will give its first concert at Aeolian Hall, New York. This body of singers, which is under the direction of Bruno Huhn, will have as assisting artist Boris Hambourg, the Russian cellist. Mr. Huhn has worked hard and faithfully in the perfecting of the choral numbers to be heard on this occasion and the concert promises to be one of unusual interest.

Miller-Van der Veer Engagements.

Nevada Van der Veer, contralto, and Reed Miller, tenor, have been engaged for a gala performance of "The Messiah," which is to be given in Boston on January 23 by the Handel and Haydn Society. Mr. Miller sang recently the two Christmas performances of this work given by this society, and no better proof is possible of the success accorded him, than the immediate reengagement for the January concert.

January 27 and 30, these two sterling artists are to sing with the New York Philharmonic Society and the New

York Oratorio Society in the Bach and Beethoven festival to be given in Carnegie Hall, New York. They are also booked to appear at the Brooklyn Academy of Music in February, when a similar celebration will be held.

RECITAL BY PERCY HEMUS

AT COLUMBIA UNIVERSITY.

Artist Sings Songs by Eminent American Composers and Delights with His Splendid Voice.

Percy Hemus, whose art as an interpreter of songs is well known to New York audiences, presented a recital of songs by American composers (several in manuscript form) on Friday evening, January 7, 1916, under the auspices of the Institute of Arts and Sciences of Columbia University, in Horace Mann Auditorium, New York.

With full measure of the vocal finish and style which make his recitals worthy of special note, the following program was sung to an interested and sympathetic audience, which manifested warm appreciation of the numbers by its liberal applause:

Gitchie Manitou, the Mighty	Carl Busch
From the Land of the Sky Blue Water	Charles Wakefield Cadman
Pirate Song	Henry F. Gilbert
Long Ago	Edward MacDowell
A Belated Violet	Clayton Johns
Earth Is Enough (MS.)	Claude Warford
(First time; dedicated to Mr. Hemus.)	

Con Amore	Fay Foster
A Venezuelan Guerrilla Song (MS.)	Linn Seiler
Love Is a Sickness	Horatio W. Parker
The Fiddler of Dooney	Mark Andrews
Sad Memories	Lulu Jones Downing
The Pauper's Drive	Sidney Homer
A Fragment	Arthur Hartmann
The Fate of the Flimflam	Arthur Bergh
(Dedicated to Mr. Hemus.)	

Identity (MS.)	Emil Hahn
Invictus	Bruno Huhn
Flower Rain	Edwin Schneider
Danny Deever	Walter Damrosch

Of these unusually interesting songs, Clayton Johns' "A Belated Violet," Parker's "Love Is a Sickness," Arthur Bergh's "Fate of the Flimflam," and a manuscript song by Emil Hahn, "Identity," had to be repeated.

The singer was in excellent voice and spirits, and in the singing of so exacting and varied a program he again demonstrated himself a master of song interpretation.

Gladys Craven was the accompanist. She played with fine taste and marked efficiency.

VICTOR WITTGENSTEIN, PIANIST,

AT AEOLIAN HALL.

New York Press Pays Young Artist a Tribute.

Victor Wittgenstein . . . presented a program of unusual interest, including Bach's D minor toccata and fugue, arranged by Tausig; Schumann's F sharp minor sonata, op. 11; a group of shorter pieces by Scarlatti, Locelly, Daquin, and Rameau, a sonata by Ravel; a group of Chopin selections, including G minor ballade; two pieces by Rubin Goldmark, "The First Anemone" and "Prairie Dog Town"; MacDowell's "The Eagle" and Liszt's "Venezia e Napoli."

Mr. Wittgenstein's performance shows freedom of style and on the whole revealed a fine command of technical ability. The poetry and sentiment of the composition as expressed by finer shades of tone color, and a deeper penetration into the music, are features of his work that Mr. Wittgenstein will no doubt more fully consider in his continued artistic development.—New York Sun, November 30, 1915.

Victor Wittgenstein . . . has made progress in a year, not only in technical skill, but in interpretative ability. His playing compelled respect, and his pedalling was remarkably good.—New York Evening World, November 30, 1915.

Mr. Wittgenstein has the command of technic, firmness and sureness of touch and the virility of young manhood which gives commanding sweep of the keyboard. . . . Especially in the Chopin numbers he made delightful harmonies, while his deft and dainty fingering was charming in the Daquin "Coucou."—Brooklyn Eagle, November 30, 1915.

Victor Wittgenstein . . . has virility to a great extent. Wittgenstein is a musician first and last, and sacrifices none of his ability as such for effectation.—Brooklyn Standard Union, November 30, 1915.

Victor Wittgenstein, a young pianist, whose appearance during the last two seasons have always been occasions of pleasure, gave another recital last night in Aeolian Hall. . . . Mr. Wittgenstein proved once more that he is the possessor of a sure and fluent technic and an artist whose playing is uplifted by fire and real imaginative gifts. . . . He is one of the generally satisfactory young men now before the public.—New York Tribune, November 30, 1915.

Mr. Wittgenstein . . . has plenty of power and there is abundant spirit in his playing. He delivered the transcription of Bach's organ music with clearness. Mr. Wittgenstein's playing throughout is sincere and honest, and discloses an entire preoccupation with the music not disturbed by any anxiety about personal display.—New York Times, November 30, 1915.

AMERICAN PUPIL OF MME. VALERI

NOTABLY SUCCESSFUL IN OPERA AT MALTA.

Tribute from the Italian Press.

Zatella Martin, the young American soprano, pupil of Delia M. Valeri, who has been singing opera in Italy so successfully for the last two years, has just appeared as Mimi in "Boheme" at the Royal Theatre of Malta, scoring another success. This is described by the items of the following local papers:

"Zatella Martin, the American soprano, was a very pretty Mimi. She is the possessor of a beautiful voice of excellent timbre. She gave an exhibition of a remarkable interpretative power and a rare technic of execution. Her singing was impeccable. After the racconto she was greeted with many shouts of brava and was the recipient of a great and spontaneous ovation. Miss Martin shared with her companions a great many curtain calls and received several bouquets of flowers from her admirers."—Is-Salib.

"Zatella Martin, who impersonated the very difficult and trying part of Mimi, showed to possess an exquisitely sweet voice with excellent schooling, perfect in the higher registers. She sang without any affectation and with much verve the racconto 'Mi chiamano Mimi,' being accorded a warm ovation, such as she richly deserved. She contributed in no small degree toward the success of the quartet when she displayed to best advantage her sterling qualities of a promising, if young, artist. In wishing her fresh laurels, we are sure we are interpreting the feelings of the distinguished public which honored her with its presence yesterday."—The Malta Herald.

"Zatella Martin made an ideal Mimi, such as she has been imagined by Mürger. Her fine appearance could not be better suited to this poetical and delicate role. Her voice is most appealing in quality and expression and is educated to a perfect school of singing. She was most impressive in the racconto and the quartet. The audience rose to her and rewarded her with several well deserved ovations. She was the recipient of many flowers, among which was a beautiful 'corbeille' from the American consul."—The Malta Chronicle.

Athené Club Current Events Include

a Musicales, Banquet and Ball.

The Athené Club, Katherine A. Nartia, president, held its third monthly meeting on Thursday afternoon, January 6, at the Waldorf Astoria, New York.

Following a luncheon, a program provided by Mrs. George Washington Wallace was given.

Mrs. David Cole Carr chose "Patriotism" as the topic for her talk, while the Rev. Robert Watson, of the Scotch Presbyterian Church, delivered an address on "Women."

Charlotte Lund sang some charming Scandinavian songs, which concluded the program.

On Friday evening, January 14, members and guests of the club are to participate in a banquet and ball, to be held in the Astor Gallery and grand ballroom, Waldorf-Astoria. Six hundred people are expected to be present.

Among the prominent personages who are to be in attendance are: Hon. James P. Niemann, Congressman and Mrs. William Calder, the Right Rev. Bishop Burch, Hon. Norman Dike, Hon. Burt J. Humphrey, Costa Constannidini, etc.

A detailed description of this event will be given in the next issue of the MUSICAL COURIER.

Alice Knowlton Hammerslough in Recital.

Alice Knowlton Hammerslough, soprano, gave a song recital on Sunday afternoon, January 9, at the Princess Theatre, New York. Mme. Hammerslough, who possesses a voice of good caliber, sang five groups of songs and gave evidence of much artistic merit.

Her program consisted of the following numbers: "Request," "The Rose Complained," Franz; "Lehn' deine Wang an meine Wang," "Row Gently Here, My Gondolier," Jensen; "Du bist die Ruh," "Der Wanderer," Schubert; "Wie bist du meine Königin," Brahms; "Allerseelen," Strauss; "Widmung," Schumann; aria, "Il est doux, il est bon" (from "Herodiade"), Massenet; "The Spirit of Love," "April Rain" (dedicated to Alice Knowlton Hammerslough), "Little White Lily," "The Waterfall," "A Prayer," Israel Joseph; "Damon," Strange; "Nocturne," Nevin; "I Send My Heart Up to Thee," Beach.

The five songs by Israel Joseph made a deep impression upon the audience, and both singer and composer received many recalls.

The accompaniments were admirably played by Mr. Joseph.

NEWS FROM THE NEW JERSEY CITIES.

Festival Choruses Ready to Take Up Prize Choral Works—Newark Musicians' Club Holds Monthly Musicales—Notes of Interest.

671 Broad Street,
Newark, N. J., January 11, 1916.

The three festival choruses which are rehearsing for the three New Jersey festivals to be held in Paterson, Newark and Jersey City, respectively, will take up for study this week the prize choral composition "Onowa," which was awarded the \$500 prize offered by these three New Jersey cities. It has been published by the Festival Publishing Company, in an attractive edition comprising over thirty pages. The two other cantatas selected by the judges—"America" (Carl Busch) and "The Miracle of Time" (W. Franke Harling)—will be ready for the chorus in another week or so.

The announcement that Conductor C. Mortimer Wiske had dropped 200 singers from the Newark chorus for irregular attendance, has caused a considerable stir in local musical circles. The sudden demand for these empty seats, however, has left few places unfilled, and it is expected these chairs will be occupied before Wednesday's rehearsal.

Last week's rehearsal in Jersey City was one of the best this season, the enthusiasm being unusually noticeable.

NEWARK MUSICIANS' CLUB MUSICALES.

Saturday night, the Newark Musicians' Club held its monthly musicale in the club rooms, 847 Broad street. The following attractive program was offered:

Piano solos—	
Fantaisie Impromptu	Chopin
Scherzo in B minor	Chopin
Eleanor Hendrickson.	
Soprano solo, Oft Have I Seen the Swift Swallow	Dell' Acqua
Fredericka Sims.	
Cello solo, Kol Nidrei	Bruch
Robert Atwood.	
Tenor solo, The Stars Are Brightly Shining (from La Tosca)	Puccini
Henry Merker.	
Violin solos—	
Romance, op. 9, No. 3, E major	Foote
Mazurka, op. 87, No. 2	Kriens
Otto Schill.	
Baritone solo	Selected
Millard Roubaud.	
Mrs. Schill, Harry Huntington, Irene Atwood,	
Mabel Smith, accompanists.	

NEWARK MUSICIANS' CLUB TO GIVE SECOND PUBLIC CONCERT.

The Newark Musicians' Club is to give a public concert during the last week in February or the first week in March, it decided last night at a meeting of the Board of Governors, held in the club rooms, 847 Broad street. The program as submitted to the board by the Public Concert Committee, of which George J. Kirwan is chairman, is elaborate and offers over thirty members of the club an opportunity of appearing in the nine especially chosen selections, including the ensemble numbers and the accompanists. At no time during the program will the same person appear more than once, and no one who took part on last year's public program is counted eligible. It was further decided to divide the proceeds between the club and the Municipal Organ Fund.

It was with the proceeds of the club's first public concert last year that the Municipal Organ Fund was inaugurated. The majority of members believed that the club should receive a part of the proceeds this year in order to enable the members to carry out other schemes in connection with the celebration in Newark next spring. The members also believed that the other clubs of Newark ought to do their share in order to increase this worthy fund. Outside of the Newark Musicians' Club, the Music Study Club, and a few individual donors, few have so far offered any assistance. Several donations and subscriptions, however, have been promised.

FEDERATION DELEGATES TO MEET.

Following the meeting of the Board of Governors, another meeting was held at the home of Charles Grant Shaffer, 18 Hedden Terrace, where the members of the Committee on Public Affairs gathered. Here an interesting discussion was opened on the proposed New Jersey State Federation of Musicians. It was believed that the new organization should be open to all musicians, club or non-club members, and regardless of their affiliation with the American Federation of Musicians. The idea of holding a convention in Newark at the time of the celebration, preferably the first week in May, when the Newark Festival is under way, met with especial favor. It was finally decided, however, to call a meeting of the representatives of the various cities in Newark on Saturday afternoon, January 29, if this date met with the approval of the delegates from out-of-town. The meeting will be held in the rooms of the Newark Musicians' Club.

In addressing the members of the committee, Chairman
(Continued on page 53.)

MARIA KOUSNEZOFF Triumphs at American Debut as Juliette with Chicago Opera Association

Chicago Tribune, January 6, 1916:

BY ERIC DE LAMARTER.

Maria Kousnezoff's debut in "Romeo and Juliet" at the Auditorium last evening was a most auspicious introduction of the Russian prima donna. She is very welcome. She joins a contingent of sopranos who need her voice and her skill. Gounod's "other opera," as the acceff called it, served to exploit these excellencies, and it also served Lucien Muratore as the medium for an individual triumph.

The newcomer's tone is bright, ringing, and quite powerful. Its sweetness and its melting loveliness in the pianissimos, its wide range and evenness, and its technical surety constitute a bundle of almost contradictory virtues. Aren't most voices capable of coping with such florid music of an unpleasant timbre? That's our recollection, too.

This tone is fairly characteristic of the personality. A slender, petite figure, beautiful, graceful, sensitive, her interpretation of the role was eloquently that of a young girl curiously and passionately in love. An abandon like that of a canary bird lent lissome grace to the popular waltz song, and the long duet (beginning with the words "O Dieu divin") with Mr. Muratore was delicately, exquisitely interpreted.

Evening Post, January 6, 1916:

The opera gives a rather hard test to the Juliet, since almost the very first thing, before she had a chance to warm up or feel the audience, she must sing the waltz, which is not only a tricky thing to sing, but one that everybody knows backwards. Mme. Kousnezoff's voice is pure in quality, not large, but with a considerable variety of tone colors for the dramatic values, and she uses it with great intelligence. In the latter part of the opera, where it came to the more emotional expression, she was in her true sphere.

Her playing of the role after the first act was altogether lovely, poetic in conception, in the spirit of the play and of the music, and done with light touches that were always suggestive and never seemed "stagey." She is a distinguished artist, and trained in the school of fine traditions, and she gave the feeling of poetry where there is great temptation for a lesser artist to overstep the bounds in the desire for effectiveness and destroy the mood. But last night we were again in the land of romance, at least that that trying first act. The "balcony scene" was charming, and her playing of the "poison scene" was beautiful, with no ranting, no tearing of the passion to rags and tatters, but a restrained intensity which carried conviction.

Mme. Kousnezoff is of the modern race of singing actors, and she shines where the voice is to express the meaning of the drama rather than where it is a matter of brilliant vocalization. She will give us performances of distinction and her next appearance will be awaited with great interest.

Herman Davies, Chicago American, January 6, 1916:

Maria Kousnezoff, who made her debut last night as Juliet, gave people something to talk about. She has one of the most exquisite soprano voices I have ever heard, a timbre of rare quality and delicate charm.

ACTING IS INTELLIGENT.

Her acting shows much intelligence and careful study and creates a Juliet of appealing youth and tender beauty. She is so young an artist herself that it requires little or no make-up to convince us of Juliet's sixteen years. Yet, in spite of her youth, she has sung the role with Muratore at the Paris Grand Opera and elsewhere in representative theatres of Europe and always with great success. Mme. Kousnezoff delineates the character with a number of very individual, pertinent and illuminating touches, which show a strong feeling for characterization.

People will talk, however, about her first act. She dances all over the stage during the waltz, "Je veux vivre," with which she takes extraordinary liberties. Bohato runs riot in the opening bars, and the recurrent A natural seems to be a halfway house where she rests awhile between bars. The singer also improves (?) on Gounod by adding extra gruppetti and other vocal adornments to the aria. But in the balcony music, the bedroom scene, the potion aria (usually omitted) and the tomb, the lyric loveliness of



the organ is disarming to the point of making us forget artistic misdemeanors. The public liked her very much and recalled her and Muratore nine or ten times whenever they had the chance.

Edward C. Moore, Chicago Journal, January 6, 1916:

There was considerable likelihood of all early recollections being wiped out by last night's performance. Mme. Kousnezoff is not only the greatest female star of the season; she is the first to be a fitting artistic mate for Lucien Muratore, who appears as the Romeo. With such a pair in the two leading roles, the rendition became one of the big ones of any season.

She is a piquant little person, is Mme. Kousnezoff. Her voice is more that of a singing actress than of a prima donna who pursues the art of song for its own sake. One could easily imagine her being a violent disappointment in a song recital, unless she chose her songs with the sole idea of dramatic interpretation and not of voice production. In that case she would be worth going far to hear.

She can do other things, however. Was there ever a Juliet before who danced about the stage while she was singing the waltz song—more, has not every Juliet always stood stock still so that not one cubic millimeter of breath should be wasted during the process? Mme. Kousnezoff seems to be entirely scornful of the possibility of breathlessness. Furthermore, she was exceedingly graceful and completely captivating while she danced.

The spectacle was enough to make every auditor sit up straighter in his seat. It was not merely the triumphant accomplishment of an incredibly difficult feat, much as it may seem so in the telling. It served the purpose of setting the emotional pitch of the character. Here was not at all a conventional prima donna engaged in the singing of sweet music to the best of her ability, but a young, slender, girlish, charming and altogether winsome Juliet, a person in whom one might believe in spite of the fact that she was singing a waltz song with many high notes in it.

This winsomeness, this girlish charm, she maintained to the end of the performance. As the opera went on other points were added. Her voice broadened and took on color, love, sorrow, dark tragedy, but always and to the end she was a girl.

She is also an actress of skill and training. This made her a fitting companion for Muratore. What a comical it is to see two artists together who do not saw the air! With them a gesture is something to be guarded zealously, because when it is released it is intended to mean something, to portray an emotion or to advance the action. After a long course of opera, I am almost willing to believe that operatic acting means hurling fistfuls and fingers in all directions at all times, and nothing else, but not so with Kousnezoff and Muratore. If they have ever been tempted in that direction they have conquered the temptation, and because of their restraint they are forceful when they want to be.

Felix Borowski, Chicago Herald,

January 6, 1916:

The heroine of the occasion had no reason to feel disappointed with the cordiality of her reception. There was great applause for her and for her colleague, Mr. Muratore, after each act, and particularly after the scene in Capulet's garden. Evidently not accustomed in Russia or in France to so long continued a demonstration as that which hailed her efforts in the second act, Mme. Kousnezoff retired to her dressing room before the people who had been listening to her had exhausted their enthusiasm, and Mr. Muratore, greatly abashed at the discovery that he was standing alone before the curtain, was constrained to depart in search of her.

The timbre of this voice is almost of childlike freshness, and this quality made Mme. Kousnezoff's Juliet one of peculiar charm. For there have been many Juliets since the days in which Gounod first brought out his opera at the Théâtre Lyrique, forty-nine years ago, and most of them have been overripe as to tone and unconvincing as to their figures. There was nothing unconvincing in regard to the outward presentation of Shakespeare's heroine at this representation of the work. A Juliet more charming to the eye has not been seen upon the Auditorium boards.

In the valse-arietta of the first act there were disclosed Mme. Kousnezoff's abilities as an interpreter of bravura. They were excellent abilities. The passages were sung with clearness and brilliancy, and as if to show that the difficulties which have embarrassed many other exponents of Gounod's music meant but little to her, the singer danced as well as sang the air. Clearly Mr. Campanini's latest acquisition will prove valuable to his company.

Chicago Examiner, January 6, 1916:

BY JAMES WHITTAKER.

Maria Kousnezoff, the Russian prima donna from the Paris Grand Opera, made her Chicago debut in the role of Juliet in Gounod's opera, "Romeo and Juliet," last night in the Auditorium.

Kousnezoff strikes the eye immediately. One looks before one listens—and sees that she has a marvelously well placed voice.

A voice cannot be better placed than between small feet and large eyes. Nor can one produce tone better than with a graceful gesture.

JULIET A COQUETTE.

What with Gounod's sentimental music and the librettist of the opera who has hewn to a thin Alfred de Musset line Shakespeare's drama of the two lovers are very jejune personages. Romeo's line in the balcony scene—"A childlike smile hovers o'er her lips"—is a label for Gounod's Juliet.

Kousnezoff very astutely keeps on this safe side of adolescence throughout the opera. She sticks to the smiles and frills, wiles and trills of a coloratura coquette.

This straight old fashioned opera style is very refreshing after a season of the perverse monstrosities of modern music drama.

KOUSNEZOFF A SUCCESS.

Kousnezoff's personal success was very great. After the second act and a great deal of artful evocation of the one more curtain call she appeared alone. The applause fixed her very definitely as one of Campanini's best ventures.

Kousnezoff and the public had the great advantage of the presence of Muratore in the cast. His singing of the role of Romeo was the greatest contribution to the success of the new prima donna—and, for that matter, of the performance.

WILLIAMS COLLEGE GLEES ENTERTAIN SYRACUSE AUDIENCE.

Recent "Salt City" Events Include Municipal Christmas Tree Celebration and Production of "Bohemian Girl."

Syracuse, N. Y., January 3, 1916.

One of the most enjoyable musical events of the holiday season was the concert given in the ballroom of the Onondaga by the members of the Williams College musical clubs on the evening of December 22. This was the first concert ever given in this city by Williams College men, and many social affairs were arranged for their benefit. Among those who took part in entertaining the clubs were Mr. and Mrs. S. Gurney Lapham, Mrs. Walter Snowden Smith, Dr. and Mrs. J. Herbert Irish, Mrs. Ernest I. White, Mrs. George W. Driscoll and Miss Townsend.

Fine work was done by the separate clubs and excellent musical understanding was also shown in the ensemble work. Schubert's "Serenade" by the Mandolin Club, the "Alhambra Shuffle" by the Banjo Club, and the Glee Club in the Dvorak-Smith arrangement of "Songs My Mother Taught Me" were numbers particularly well rendered. Some Hawaiian selections were a novelty which elicited much favorable comment.

ABORN COMPANY PRESENTS "BOHEMIAN GIRL."

The Aborn Opera Company presented the "Bohemian Girl" at the Wieting, Christmas night, to an appreciative audience. The artists best liked were George W. Dunstan as Count Arnheim, Edith Allen as Arline, and Henry Taylor as Thaddeus. Barring some criticisms on the staging and makeup of the production, the opera was excellently presented.

MUNICIPAL CHRISTMAS TREE CELEBRATION.

The municipal Christmas tree celebration in St. Mary's Circle on December 24 was marked by some excellent singing of Christmas carols by altar boys from the Cathedral of the Immaculate Conception and by a large chorus of school children. Among the carols were "Angels We Have Heard on High," "We Three Kings of Orient Are," "Adeste Fideles," "O Little Town of Bethlehem," and many others. The circle was filled with people for the celebration, which was successful in every way.

MUSIC IN THE CHURCHES.

The opening of the city churches after the closing of the Sunday evangelistic meetings and the holiday season have brought out many excellent programs of Christmas music. The choir at the First Baptist Church, Prof. Howard Lyman, director, and Charles M. Courboin, organist, presented the cantata "Bethlehem," by Maunder, which has not been heard very often in Syracuse. Special Christmas music was given in many other churches and some repeated parts of the program on the first Sunday of the new year.

SALON MUSICAL CLUB RECITAL.

The holiday recital of the Salon Musical Club was held in the First Baptist Church, Friday afternoon, December 31, the program being arranged by Mrs. Leslie Kincaid. The program consisted of solos by Leora McChesney, who gave Handel's "O Thou that Teldest Good Tidings," from "The Messiah"; John Ray, who sang "Why Do the Nations so Furiously Rage Together," also from "The Messiah," and Harry S. Wischoon, who gave the recitative "God Created Man" and "In Native Worth," from the "Creation." A quartet, composed of Laura van Kuran, soprano; Leora McChesney, contralto; Harry S. Wischoon, tenor, and John Ray, bass, was heard in three carols, "Legend," "Cradle Song to the Blessed Virgin" and "Silent Night." The organ numbers by Charles M. Courboin, organist of the church, were Bach's prelude and fugue in A minor, the aria from Bach, Haydn's "Minuet" and Handel's largo and allegro con spirito, op. 14. The artists all acquitted themselves with credit.

S. B. EVERTS.

songs and rags, they consequently must be really musical, have either cultivated their musical capability or are gifted with a sense for better music.

To comply with the very probable desire of the investigating individual, an experimentally compiled list of the most favorite musical pieces may serve that purpose. For example, the usual traveling music lover will always ask for the "Perfect Day," "The Rosary," the sextet from "Lucia di Lammermoor," the intermezzo from "Cavalleria Rusticana," "Miserere" from "Il Trovatore," "Ave Maria," serenade by Schubert, "Thais," and largo from Handel; people with a still more perspicacious musical ability will be delighted to hear Puccini's music, like "Madame Butterfly," or "La Boheme," or "High Jinks" from Rudolf Friml.

Now if the orchestra is made up of real musical material and the men are competent to interpret adequately those demanded musical pieces; then there remains nothing to deprive the travelers of a joyful, delightful trip, unless the waves grow turbulent, obeying the orders of merciless Neptune, evoking in the passengers that dejected feeling when even the sweetest tunes of music fail to ameliorate the perturbed human system.

A. S.-M.

WHEELER SOLOIST AT FIRST PRIVATE CONCERT OF SCHUMANN CLUB.

Songs by American Composers Splendidly Received.

William Wheeler was the soloist at the first private concert of the Schumann Club's third season, which was given at the Waldorf-Astoria, New York, on Monday evening, January 10. The tenor was in excellent voice and delighted the large audience with the beauty of his interpretations. His first group consisted of songs in German by Wolf, Mozart, Dvorak and Kahn. His excellent diction in these numbers was the subject of much favorable comment. Among his other numbers was J. Bertram Fox's "Art," which is still in manuscript, and which was marked first time. The audience set the stamp of its approval very largely on this song and upon the singer's interpretation of it. His songs in English included the old English, "Tell Me, Charming Creature," Marshall Kernochan's "Lilacs" and Hammond's "The Pipes o' Gordon's men." This last was sung with great dramatic intensity and splendid effect.

Under the direction of Percy Rector Stephens the club sang choral works by Chaminade, Schumann, Strauss, Bizet, Rachmaninoff, Coleridge-Taylor, J. Gaston Borch, J. Rosamond Johnson, Bruno Huhn, George Chittenden Turner and H. Reginald Spier. Special mention should be made of Mr. Spier's "The Island." This is still in manuscript and this marked its first public hearing. It has been arranged for string orchestra by Deems Taylor. To this weird poem by Thomas S. Jones, Jr., Mr. Spier has composed a series of excellent tone pictures. The singing of this number was a splendid piece of work. Bruno Huhn's "Blest Pair of Sirens" also deserves special mention. The words of Milton have been placed in a brilliant setting by Mr. Huhn, and the rendering of this number was a credit to the society.

EDOARDO FERRARI-FONTANA SINGS WITH ST. LOUIS SYMPHONY ORCHESTRA.

Noted Tenor Scores Success—Hill's Symphonic Poem Played—Pageant Choral Society Presents "The Messiah."

St. Louis, Mo., January 5, 1916.

The seventh pair of concerts by the St. Louis Symphony Orchestra was given December 31 and January 1, with Edoardo Ferrari-Fontana as soloist. Mr. Fontana was suffering from a severe cold, but was able to give two arias, "Celeste Aida," from "Aida," and "Flower Song," from "Carmen," which pleased the audience greatly. Edward Burlingame Hill, of Massachusetts, was the honored guest and received quite an ovation after his symphonic poem, "The Parting of Lancelot and Guinevere," played by the orchestra. Tchaikowsky's overture after Byron's " Manfred" was finely given.

MISS LONGAN SINGS AT SUNDAY "POP."

At the Sunday "Pop," January 2, Agnes Scott Longan was the soloist. Miss Longan sang with the orchestra an aria from "Madame Butterfly" and a group of English songs, with piano accompaniment. This artist has a clear, sweet voice and her pianissimo effects are beautiful.

"MESSIAH" SUNG BY PAGEANT CHORAL SOCIETY

The performance of Handel's "Messiah," by the St. Louis Pageant Choral Society, on December 28, at the Odeon, under the direction of Frederick Fischer, assisted by the St. Louis Symphony Orchestra, was the most notable concert the choral has even presented. The chorus sang with rare finish and precision and with fervor. The soloists were Lucile Stevenson, Mrs. O. T. Covington, John Miller and John Rohan, with Charles Allan Cole at the organ. Lucile Stevenson sang with purity and sweetness of tone and beauty of style. John Miller's delivery of "Comfort Ye" proved one of the features of the evening.

MUSICIANS ENTERTAIN.

The St. Louis Associated Musicians entertained their friends at a reception held in Henneman Hall, January 4. Many talks were given on "How to Improve St. Louis Musically." This splendid organization has over 100 members, with George Enzinger as president.

MAY BIRDIE DITZLER.

ZOELLNER QUARTET PLAYS IN NEW YORK.

Excellent Program of Chamber Music Performed in Aeolian Hall.

Those who braved the weather on Monday evening, January 10, and wended their way to Aeolian Hall, New York, to hear the Zoellner Quartet make chamber music, were amply rewarded for their pains. And a goodly number of music lovers were assembled in the cosy hall, forgetful meanwhile of the mists and mire outside and absorbed in the pleasant occupation of following the composers to their imagined Hesperides, "where the flowers ever blossom, the sun ever shines."

First on the program came Beethoven's early quartet, op. 78, No. 6, which received good treatment in the hands of the four players who were evidently perfectly familiar with every phrase of the score, and who played it as if they joyed in their work.

Next came the quartet by Gliere, op. 2. The music often makes one think of Dvorak, or perhaps one should say, sounds more Bohemian than Slavic, although the composer is a Russian. He is a master of technic and has produced a work of sterling merit which has not a dull moment. In rhythmical variety and vitality, also, it is unusually interesting. Gliere writes well for the strings. All his figures and melodic phases seem to fit the fingerboard as well as the characteristic tone of the stringed instrument. This quartet never sounds like piano music arranged for strings.

The program ended with Haydn's "Lark" quartet—a genial and melodious work that dates from when the world was musically young, before the strenuous life of modern days had started. All the three quartets were excellently played and the performers were well applauded for their painstaking and highly satisfactory work.

The Zoellner Quartet is distinguished by a lady at the first violin desk and by the fact that all the players bear the same name. Antoinette Zoellner is first violinist, Amandus Zoellner is second, Joseph Zoellner plays the viola, and Joseph Zoellner, Jr., the cello. They look the picture of domestic harmony.

Edna Darch's Plans.

Edna Darch, formerly of the Berlin Royal Opera and the Chicago Opera, now is residing in San Diego, Cal., where she will spend the winter, but it is understood that she is to return to the concert and operatic field next season.

ERNEST SCHELLING CHARMS.

Pianist Warmly Applauded by Fine Audience.

Never has Ernest Schelling been in more graphic and effective pianistic trim than at his Aeolian Hall recital last Monday afternoon, January 10, and never has a New York audience responded more warmly and demonstratively to his appeal than it did on that occasion. His success was quick, decisive, cyclonic.

With his opening number, the big Schumann fantasy in C major, Schelling at once revealed his remarkable mood, for he attacked the mighty work with a truly titanic grasp and an irresistible degree of passion and declamatory eloquence. The finale was a gem of tonal mellowness and interpretative poetry.

"Goyescas," a set of three pieces by Granados, reflected all their picturesqueness, whimsicality and Southern intensity, as portrayed by Schelling, who gave the works a fascination which they hardly would possess under the hands of a player less pronounced in rhythmic impulse, less skilled in the subtle use of the pedal, and less resourceful in the nuances of tone and color application.

Liszt's B minor sonata was exposed by Schelling with marked power and deep musical insight. He made every moment of the mighty opus an element of separate interest, and yet in the sweep and surge of the ever changing musical pictures he never lost the thread of its unity or violated the weave of the logical story which it tells. Schelling touched his greatest heights in this sonata, and his hearers sensed the experience unmistakably, for they applauded him to the echo.

Beautifully performed in sound and musical content, a Chopin nocturne, three mazurkas and the A flat polonaise wound up the program, and were the specific cause for a string of encores which proved how eager the auditors were for "more" even after the liberal presentments of Schelling's regular program.

Musical Life on the Boats.

If one is well acquainted with the widespread aquatic traffic of New York, then he may know how many lines of boats are plying from New York, through the adjacent and distant waters, the managing companies of which are convinced of the exigent necessity of having music on them. It is interesting to see how on those boats traveling people find their satisfaction and recreation when having opportunity to hear music, and many of them would be very much disappointed if the orchestra leader did not have their favorite piece of music or song. The program of the concert won't suffice if not including some of their favorite pieces. But one shouldn't think that the mostly asked for music is one of the hit making popular songs or ragtimes of New York. It's quite the contrary, it is the classical music which is demanded mostly.

Considering that the public prefers and is enjoying classical music in lieu of the sometimes monotonously styled

ALINE VAN BÄRENTZEN "ARRIVES."

Former Child Prodigy Establishes Her Right to Be Counted Among the Serious Exponents of the Keyboard Art.

Aline van Barentzen, a young lady who did marvelous things on the keyboard of the piano several years ago when she was but a child and who since that time has won the much coveted first prize for piano playing at the Conservatoire of Paris, made what was practically her first New York recital appearance as a mature artist in Aeolian Hall, on Friday evening, January 7.

Can a girl of eighteen be called mature? Certainly not as a woman or as a clear, logical thinker, for that requires experience as well as natural intelligence. But as a mistress of the keyboard she is unquestionably mature. Of what advantage would a great command of octaves and intricate passages be to her? The supreme test of endurance on her program was undoubtedly Brahms' "Variations on a Theme by Paganini." Yet she sailed as smoothly over the tempestuous sea that rages between the whirlpool of Charybdis Paganini and the rocks of Scylla Brahms as if she voyaged in Gray's gilded vessel: "Youth on the prow, and Pleasure at the helm."

This very difficult and exacting Brahms-Paganini piece was preceded by Chopin's barcarolle, ballade in A flat, valse in C sharp minor, scherza in B flat minor, and Schumann's long sonata in G minor.

After the Brahms variations she plunged merrily into two transcriptions by Liszt, one of them being Mendelssohn's "On the Wings of Song," and the other Schubert's "Erlking." At the end of this last transcription, which she played at a breakneck speed with wrists of steel, Miss van Barentzen gave a dainty and delightful performance of a trifle by Pierné, "Cache cache," which means in plain English, "Hide and seek." The fair pianist successfully hid the art and sought the meaning. Liszt's poetic "Un sospiro" and exhilarating second "Hungarian" rhapsody brought the printed program to a brilliant end.

This was supplemented by two extra numbers, and the young artist appeared to be as eager for new conquests as she was when she first stepped onto the platform to begin her arduous recital. It is the privilege of youth to take a delight in overcoming difficulties, and Aline van Barentzen made the most of her prerogative. And perhaps it was the happy combination of youthful buoyancy and mature technical skill and power that made her playing so delightful. "It is a thousand pities," says Washington Irving, "that the season should ever change, or that young people should ever grow older, or that blossoms should give way to fruit, or that lovers should ever get married."

Nevertheless it is a satisfaction to feel that the ripe fruit of such a fragrant blossoming of art as Aline van Barentzen now reveals cannot but be a harvest that will prolong the reputation of her youthful triumphs for many years to come.

Leo Ornstein's New York Program.

Leo Ornstein, the pianist, will give a second New York recital at Aeolian Hall on Saturday afternoon, January 22. His program will include a number of classical works, in addition to some of the ultra modern compositions with which he has become so intimately identified. The full program follows:

Sonatina (composed in 1909).....	Ornstein
Cloches à travers les feuilles.....	Debussy
Morning Song in the Jungle.....	Scott
Dance of the Elephants.....	Scott
Two Chorales.....	Bach-Busoni
Novellette.....	Schumann
Arabesque.....	Schumann
Rhapsody No. 13.....	Liszt
Ondine.....	Ravel
The Brave Little Tailor (by request).....	Korngold
March Grotesque.....	Ornstein
Funeral March of the Dwarfs.....	Ornstein
Three Moods.....	Ornstein
Nocturne, E flat major.....	Chopin
Valse, C sharp minor.....	Chopin
Etude, E minor.....	Chopin
Etude, op. 10, No. 15.....	Chopin
Etude (Butterfly).....	Chopin
Waltz Caprice, E flat.....	Rubinstein

Van Yorx Studio Notes.

Dicie Howell, an artist-pupil of Theodore Van Yorx, has now started on her Southern tour and will sing in Richmond, Va., January 16 and 17; Norfolk, Va., January



Photo by Burke & Atwell, Chicago, Ill.

MARGUERITE BERIZA

In a charming concert costume designed and built for her by Lady Duff-Gordon.

20, recital; Greenville, N. C., January 21, recital; Winston-Salem, N. C., January 28, with the Music Club, and January 29 in recital.

A Musical Picture.

In the Evening Post Saturday Magazine of January 8, 1916, this passage is of interest to musicians:

An important canvas by Manet hangs at the end of the room, a picture that would make the exhibition an occasion, if there were nothing else. It represents a man and a woman seated, the man with a guitar, the woman with a book of music. It offers infinite enjoyment to those who appreciate wit in painting. What intelligence in the painting of those arms and hands, the handkerchief, the black dress! What appreciation of that enchanting woman! It is a delight.

The picture in question may be seen at the Knoedler Galleries, 556 Fifth avenue. It represents a male guitar player and his pupil.

Private Musicale by Russian Trio.

The Russian Trio, consisting of Eugene, Michel and Arthur Bernstein, pianist, violinist and cellist respectively, gave a musicale at the residence of Mrs. Isaac Guggenheim, Park avenue, New York, last Sunday afternoon. They had the assistance of Mrs. Harry Haas, a soprano possessing a voice of fine quality.

MME. BERIZA'S SINGING GIVES BRILLIANT TOUCH TO COMMUNITY CELEBRATION.

Chicago Opera Soprano Captivates Des Moines Audience.

The enthusiasm which Mme. Beriza's singing aroused in Des Moines, Ia., on the occasion of her appearance there at a Christmas celebration, is related by the Des Moines Press as follows:

If Marguerite Beriza, of the Chicago Grand Opera Company, had done nothing but sing the Santuzza aria from "Cavalleria Rusticana" the Des Moines community Christmas could be said to have been one of the musical events of the season.

But since the gracious diva chose to do more, and since her superb singing was only a part of the program, the celebration can rightly be termed one of the most brilliant popular entertainments given here in many years.

Mme. Beriza's soprano is full and pleasing. When she began her first number, the "Jewel Song" from "Faust," given in French, one might have thought that she was a singer of the legere type; but remembering the dramatic claims of the selection, Mme. Beriza was in reality holding herself in fine reserve.

The full volume and strength of her voice were given play in the encore number in Italian, where, as the sobbing Santuzza, Mme. Beriza proved herself thoroughly of the prima donna class, both from an histrionic and a musical standpoint. Seldom has Des Moines heard a singer throw such expression into a concert number. Whatever the etiquette of concert music might demand in other cases, Mme. Beriza's violation of it—if violation it was—was a welcome transgression.

Handel's "Messiah" has been doing annual duty throughout the world of late.

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**MOSCOW PAYS FITTING TRIBUTE TO
MEMORY OF ALEXANDER SRIABIN.**

Late Russian Composer's Works Featured on Orchestral and Piano Recital Programs—Concert Halls Converted Into Army Hospitals—Kussewitzki Hires Large Theatre for His Symphony Concerts—A Remarkable Boy Violinist Appears—Many Tonal Activities in Spite of the War.

Arbute Deneshny 32,
Moscow, Russia, November 18, 1915.

Moscow's musical season opened with a cycle of concerts, given in memory of the late Alexandre Scriabin, who died April 27, 1915. The cycle, organized by G. Kussewitzki, consisted of two symphony concerts and two piano recitals with a program of his piano works.

Scriabin's symphonies, five monumental works, of which each stands by itself, having its own characteristic traits and its own individuality, were magnificently performed by Kussewitzki's splendid orchestra under his baton. The daring of the composer's genius was felt throughout and his creative power appeared to have an inexhaustible source. His music is really a revelation.

Scriabin was very young while composing his first symphony, for the finale of which he improvised a poem, concluding by the following words: "Well for him who is swayed by music—he is able to do noble things. We call all nations of the world to sing glory to the art of music. Glory forever and ever!"

These were Scriabin's thoughts on music at the beginning of his career and he remained faithful to them till his last days. He wrote also a poem in form of a prologue to his "Mistères." The music to it, although sketched by the composer and heard by some of his friends, for whom he performed parts of it on the piano—this music of celestial and magic force can never be heard on earth. He took this music with him into his tomb forever and ever. Even the manuscript has not come down to us. On Scriabin's tomb may be placed the words inscribed on Schubert's monument in Vienna: "Music has here entombed a rich treasure, but much fairer hopes."

SRIABIN'S AND KUSSEWITZKI'S FRIENDSHIP.

Scriabin and Kussewitzki were friends. Kussewitzki learned to know Scriabin's viewpoints on art and music. Kussewitzki's grasp of Scriabin's music deserves special mention—this music of sounds which satisfy the aesthetic sense and suggest the spiritual and the ideal. At the above mentioned concert Scriabin's spirit pervaded the five symphonies.

These were the first, with the glory on art, beautifully sung by Altshewski, tenor; Pavlowa, alto, and the chorus; the second, which he composed under the sway of Wagner's "Tristan and Isolde"; the third, the "Poème Divin," in which the composer entirely attained his own distinct individuality; the fourth, the "Extase" of fanciful flights toward higher regions; and the fifth, the "Prometheus." In this a mournful darkness is illustrated by a prolonged chord of striking force and then the flames (depicted in magic sounds), which the daring striver Prometheus has given to mankind, bring joy and enlightenment to men. This symphony, in spite of all its harmonic complexity, has become a great favorite with the public. Kussewitzki, conducting his orchestra, surmounted the enormous difficulties of Scriabin's music with sovereign mastery; such attacks, dynamic and rhythmic progressions, force and élan are seldom heard.

PIANO RECITALS OF SRIABIN'S MUSIC.

It was a happy inspiration of Kussewitzki's to organize piano recitals, with programs of Scriabin's sonatas and piano pieces in miniature form. Sergei Rachmaninow performed Scriabin's piano concerto with orchestra. It was a highly intelligent conception of the work, full of poetic and lyrical charm.

Scriabin died April 27 (new style) and the funeral took place April 29, and the half year anniversaries of the mournful event were chosen for the piano recitals. The artists were our Moscow pianists, Nikolas Orlow and A. Borowski, both highly talented young musicians, for whom a brilliant future may be predicted; and Constantine Igouenow and Alexander Goldenweiser, both professors at the Moscow Conservatoire and pianists of the first rank. The programs beginning with Scriabin's first works, were continued through to his last. The four pianists scored an emphatic success.

INCREASING INTEREST IN SRIABIN.

The musical conditions indicate that the interest in Scriabin's music is increasing from day to day. There is a great deal to be reported about performances of his compositions elsewhere than in Moscow. At Petrograd, Alexander Silotti, the Imperial Russian Musical Society, the Orchestra of the Court, Count Sheremetew, and others, all organized performances of Scriabin's orchestral works. Our pianists performed his piano pieces at every oppor-

tunity. Among them Mme. Bekman-Tsherbina (Moscow pianist) deserves special mention, as her rendition of this very complicated, but lovely, music, sometimes passionate and strong, sometimes light and transparent, was exceedingly effective and highly praiseworthy. She played at Petrograd and at Kiev, where R. Glière, director of the Kiev Conservatoire, successfully conducted Scriabin's symphonies. Praiseworthy were also the piano performances of Scriabin's works by M. Meytshick, an eminent pianist.



ALEXANDER SRIABIN.

who played the fifth sonata, one of the most difficult pieces Scriabin has composed.

All the above mentioned performers, paying tribute to the late composer Scriabin, covered themselves with glory. Scriabin is now admired by the world and the world is poorer for his loss.

CONCERT HALLS TURNED INTO HOSPITALS.

When this letter reaches America, the season in Moscow will be in full swing. (The mails move slower than of old between America and Russia.) War is the most destructive of human acts. Nevertheless, in these anxious times, the audiences in the concert halls for the Scriabin performances were as vast and as enthusiastic as they ever had been in those times of peace that now seem to belong to a far distant past. The conditions of war do not permit of the usual number of symphony concerts. We lack room for such performances, as the magnificent halls of the House of Nobility and the halls of the Moscow Conservatoire are turned into hospitals for the wounded, converted to the needs of various kind of work for the war. Thus the possibility of giving symphony concerts was cut off.

It was again Sergei Kussewitzki who found out a way of giving us the delight of symphonic music. He hired a large theatre (Nezlobine Theatre) for his symphonic performances, opened the season with the Scriabin cycle, and announced a further series of concerts. S. Tanciew's cantata, "On Reading a Psalm," was performed at the first one. This was done in commemoration of the departed and highly venerated composer and musician. As we already have had opportunity to review it, we have only to add, that it was splendidly performed; the soloists, Mme. O. Okounew, soprano; Mme. P. Dobbert, alto; V. Philippow, tenor, and P. Tichonow, bass, the chorus and the orchestra all did their work well.

REMARKABLE BOY VIOLINIST.

Kussewitzki's second symphony concert was entirely devoted to Alexander Glazounow on the occasion of his fiftieth birthday. His Idyll, his eighth symphony, and the fantasy, op. 28, "The Ocean," were splendidly performed. The soloist of the evening was J. Heyfez, a young boy of about fourteen or fifteen years of age. Professor Leop. Auer again had the opportunity of showing his pedagogic abilities in training a great talent. Heyfez is already a true violin virtuoso, in spite of his early age. He has attained a high perfection; every note was brought out with crystal-like clearness, and his intonations were impeccable. The spirit of a highly gifted musician enlightened his ren-

dering of Glazounow's violin concerto. He surely will make his way and astonish the world by an especially pronounced virtuosity.

HOW MUSICAL ACTIVITIES ARE CARRIED ON.

I shall endeavor to give an outline of what our artists are doing for music this season. As I have already stated, halls for symphony concerts are lacking. Fortunately rooms were secured for performances of chamber music and other musical enterprises of similar kind. Pianists, violinists and singers hastened to find salons for their recitals. There was scarcely one night that the rooms were free.

On one Sunday afternoon, Alex. Gretchaninow, the Moscow composer, presented a program appropriate to the child mind. It scored a great material success; this was exceedingly comforting, as the concert was given as a benefit for the relief fund of the children refugees.

The smiling faces, the sparkling eyes of the children were a distinct proof of the great pleasure the music gave to them. The program was entirely made up of works by Gretchaninow, who himself was at the keyboard. The chorus of pupils of the Music School of E. N. Gressin sang their songs perfectly. Mme. Ell-Tour, Mme. P. Dobbert and Mr. Ossipow performed solos, duets and trios.

Gretchaninow's music for children is most characteristic. One perceives in it numerous features previously unknown in his creative power. The innermost soul of the child is open to him and he finds out an ideal means of voicing not only their sorrow, but also the joyful hopes of the little folk in the nursery. And in so doing Gretchaninow gives a rich material for enlightening their being. Besides this, Gretchaninow is quite national; he uses Russian poems, proverbs and fables as subjects for his children songs, and they are all of high musical value, satisfying the esthetic sense and awakening a fanciful flight in the child mind.

LECTURE AND PIANO RECITAL BY DROSOW.

The subject of this event was Scriabin's music. Anatoly Drosow, a talented young pianist and great thinker, dared to advance a new point of view upon the late composer. He acknowledged in him an apostle of the renovation of art by means of music united to magic elements of religious faith with a synthesis of various kind of art; but Drosow was also of the opinion that Scriabin was swayed by Chopin's genius in the compositions of his last years. It was a daring assertion indeed. The lecture was very interesting and was a proof of his profound knowledge of Scriabin's works and the great earnestness with which he proceeded toward the aim he had set for himself.

Anatoly Drosow's performance of Scriabin's piano pieces was effective, but there was sometimes a lack of



J. HEYFEZ.
Youthful violin virtuoso.

lightness in several of the ephemeral sounds and melodies so characteristic in Scriabin's music.

CHAMBER MUSIC OF PRESENT SEASON.

Let us see what has been done in the realm of chamber music this season. The Moscow Trio, D. Shor, piano; D. Krein, violin; R. Ehrlich, cello, delighted a good-sized audience by a series of splendid performance of Beethoven's trios. D. Shor, a talented lecturer, gave a detailed explanation of the pieces performed. The Moscow Trio, in existence for more than twenty years, long ago became established in public favor. No wonder it is a solid artistic association with high principles and great earnestness in

its achievements. Their playing of the Beethoven trios was highly praiseworthy.

Noteworthy was a series of sonata evenings given by Mark Meytshia, piano, and Boris Sibor, violin. They began with Beethoven for the first soirée. The second was devoted to Italian music, and the third to French composers. Grieg claimed the fourth, and Russian composers the fifth. The sixth will be given later. The variety in style and harmonization of the various epochs and nationalities of the pieces they performed demanded profound knowledge. The players brilliantly realized their task, as their intelligent conception of all these sonatas was full of charm and their ensemble playing impeccable. They are artists of high rank.

MOSCOW ARTISTS ARE FERVENT PATRIOTS.

Our Moscow artists, actors and singers never stop in their striving for the giving of help to the victims of the terrible war. They organized monster concerts with low prices of admittance at the Moscow Circus Buildings, which were overcrowded. The relief fund was enriched by a large sum. The most illustrious musicians, actors, actresses of the Imperial Opera and Drama, of Hanislawski's Art Theatre, each of them took part at these performances. They found the heartiest approval from the masses crowded at the Circus. The music in its reviving and inspiring powers over the spirits of men has done good work, and the dramatic declamation of the actors produced a strong effect. The war is mournful and disastrous indeed, but there is a side to it which may comfort us: it has awakened Russia to a new life; the ways of thinking and feeling are ennobled.

ELLEN VON TIDEBÖHL.

ADELE KRUEGER'S SONG RECITAL.

Soprano Heard in Versatile Program.

The recital given by Adele Krueger, soprano, at Aeolian Hall, New York, on Tuesday evening, January 4, was largely attended. Considerable interest was evinced in Mme. Krueger's appearance as she has been steadily improving since her first appearance in New York. Her work shows that she is sincerely interested in her art. Her program, consisting of twenty numbers containing songs in English, French and German, was sung entirely from memory, and she had the assistance of Isadore Luckstone's able accompaniment, who likewise used no notes. Mme. Krueger was obliged to repeat several numbers.

Her complete program was as follows: "Er ist gekommen" and "Die Lotosblume," Robert Franz; "Die Forelle," Franz Schubert; "Der Tod das ist die kühle Nacht," Johannes Brahms; "Ins Freie," Robert Schumann; "Sur l'Eau," Georges Hüe; "Noel des Queteurs Bressans," Old French; "Ah, la Belle Menotte," Isadore Luckstone; "Rêves Bleus," Marc Delmas; "Dormez-Vous," J. G. Weckerlin; "For a Dream's Sake," A. Walter Kramer; "Love Finds the Way," Joachim Raff; "The Broken Vase," A. Arensky; "When the Night Comes," J. A. Carpenter; "Spring," F. P. Tosti; "Süsses Begräbnis," Carl Loewe; "Liebeshymnus," Richard Strauss; "In dem Schatten meiner Locken," Hugo Wolf; "In deiner Liebe," Hugo Kaun; and "Neue Liebe," Anton Rubinstein.

Harvard and Boston Art Club

Hear the Zoellner Quartet.

On December 31, the Zoellner Quartet gave in Boston an evening of chamber music before the Harvard Musical Association, which was in every particular up to the standard of this remarkable family's work. Two "Indian Dances" in manuscript and dedicated to the Zoellner Quartet by C. S. Skilton, of the University of Kansas, which the Quartet played, aroused much interest and favorable comment.

Besides the Harvard Association appearance, the Zoellners also played on January 2 for the Boston Art Club, which concert was largely attended and enjoyed.

The works played at both recitals were, with the Harvard Music Association: Quartet, op. 18, No. 6, Beethoven; two "Indian Dances," by Skilton; suite by Moszkowski, and quartet, op. 2, Glière. At the Boston Art Club: Sonata à quatre, Fasch; quartet, op. 2, Glière; "Rain Song," Sinigaglia, and "Bohemian Folksong," by Kaessmayer.

Maitland to Sing Bantock Songs.

The program to be given by Robert Maitland, baritone, at Aeolian Hall, New York, on the afternoon of January 26, will contain three songs by Granville Bantock.

These remarkable songs of Bantock's were first produced by Mr. Maitland at one of his London recitals three years ago, with the composer at the piano. After the performance, Mr. Bantock dedicated the newly finished orchestral score of the songs to Mr. Maitland, as a token of friendship and appreciation.



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GEORGE DOSTAL YIELDS TO CALL OF THE VOCAL ART.

Tenor Exploits Interesting Views to Musical Courier Representative.

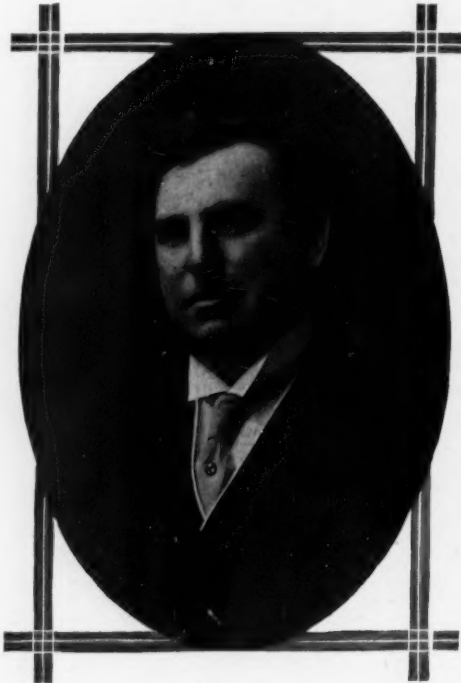
George Dostal, the tenor, was born in Iowa. He began to sing when he was a bookkeeper in his father's business, but after he had made a practice for a couple of years, twice a week, of working up to 6 o'clock in the afternoon then taking the train to ride two hours or more to a nearby city for the sake of a vocal lesson, from which, owing to "accommodation trains of little accommodation," he was only able to return home about 3 a. m. to snatch four hours of sleep before beginning the bookkeeping again—well, having given himself such strong proof, he became convinced that he was made to be a singer and not a bookkeeper. He gave up his position with his father, went into business with his brother and when he had accumulated sufficient means went to Italy to study, after having been started on the right path by his first teacher, the late L. A. Phelps, of Chicago. Mr. Phelps, by the way, was also the teacher of Clarence Whitehill, the Metropolitan Opera baritone, and it was through Whitehill's cousin that Dostal was brought to the Chicago teacher.

He headed for Milan—or rather he planned to head for Milan—but on the way over met a certain prima donna, who, after hearing him said, "There is nobody in Milan for you; go to my old master, Sebastiani, in Naples." So he went to Sebastiani, one of the few great Italian masters still left, and remained with him for two years, then making his debut most successfully at Capua. This secured him an immediate engagement at the Teatro Bellini of Naples, after which he went to the great center of Italian music called Milan, singing there again with unqualified success at the Dal Verme. Other engagements followed in some of the largest Italian cities, including Florence, Venice, Perugia, and Arezzo. Then Oscar Hammerstein heard him, was greatly pleased with his work and engaged him for the season at the Manhattan Opera House, which, unfortunately, never eventuated.

This brought Mr. Dostal back to his native country and the war has kept him here. When the MUSICAL COURIER representative called at his studios, he was discovered looking over a batch of new English and American songs, seeking something effective to be added to his repertoire.

"Songs in English?" asked the interviewer.

"Yes," answered Mr. Dostal, "I speak six languages and I sing in all of them. Probably the easiest to employ vocally is Italian, but after that I honestly think and know from my experience that English can be as effectively employed as any of the others. I can, to use an ordinary but expressive phrase, 'get into the skin of a song' in English better than any other language; but mind you, I never sing an English text which is a translation. Original texts, yes, as many as you like, but not translations."



GEORGE DOSTAL.

"Would you like to sing in opera in this country if circumstances should permit?" was asked.

"I probably should not refuse a good offer," answered Mr. Dostal, "but I will say frankly that, here in America at least, the concert field is much more attractive to me, especially that particular field which permits me to devote myself almost exclusively to the singing of songs in English. My idea of a musical evening—which, by the way, is a term I always apply to describe one of my appearances; recital sounds so stiff and formal—is a program shared by a vocalist and some capable instrumentalist, a violinist or a harpist, perhaps, to lend variety. On such a program a singer is able to begin with a group of straight numbers, serving to exhibit all the qualities of his voice and his ability as a vocalist, to be followed by two groups of songs that should have a direct appeal to

the public. My experience has been that the American public demands 'human interest' in the stories of their songs just as they do in newspaper stories. Frankly, when the text is well made and tells an interesting story of some sort, I believe it has more to do with the success of a song than the music. Indifferent music will not spoil good words, but oftentimes indifferent words will spoil good music. The words must tell something of interest and tell it in a simple manner. As I say they must carry a story, for, though critics may clamor for the predominance of the absolute in music as well as in other arts, a vast majority of the public likes stories in its songs just as much as it does in its pictures.

"I remember talking to a friend of mine, a doctor, who is a cultivated amateur musician and music lover himself and an accomplished performer on the flute. He said to me: 'After working hard all day I very frequently go to the opera, but I never go to hear anything new to add the mental strain of strict attention, in the attempt to analyze unknown and unfamiliar music, to the other mental strain which my daily work puts upon me. Don't think that I like to hear trash. Any of the works of the standard repertoire are acceptable as long as I know them fairly well. I like to hear, for instance, 'The Meistersinger,' which, though nobody can accuse it of being a light work, puts no further strain upon my mind, as I am thoroughly familiar with the music.'

"I quote this incident," continued Mr. Dostal, "to illustrate the fact which I believe; namely, that ninety per cent. of the American public goes to a concert to be amused and rested, and not because of any understanding of or interest in the music that is to be performed. And believe me, though the high-brows may sneer, there is nothing inartistic or unworthy in devoting most of my efforts, as I have done, to the singing of songs in English which can be understood and appreciated by every one in the audience. Schubert, Schumann, and Brahms can well tower above all others in the field of song, but if one is careful to select the best from the hundreds of English songs which are appearing every month, there is absolutely no need to offer an apology of any sort for presenting them to the public.

"Good-bye," he added, "I must be off to the Pennsylvania Station." For Mr. Dostal, by the way, is greatly interested in athletics, a prominent member of the Country Club at Forest Hills, where he lives, and billiard champion of the club, an honor more than balanced by the fact that he is also third baseman of the baseball team and a crack tennis player. His principal indoor sport is judging pictures, at which he is a specialist, being one of those chosen to appraise the collection of the late George A. Hearn. Vaclav Brozke, painter of the great picture, "Columbus Before Ferdinand and Isabella," at the Metropolitan Museum of Art, was a cousin of his, which perhaps has nothing very much to do with the quality of his singing—extremely good, by the way—or with the fact that he has a tenor voice which is truly phenomenal in range and power, especially in the upper register; but at least illustrates the fact that he is a man with a broad education and intelligence in artistic matters and gives an authority to his repeated assertion that an English program is quite equal in value to that from which our American composers are religiously excluded as taboo.

Geography and Grainger.

The strikingly successful season of Percy Grainger is continuing apace. Rarely in the history of music in this country has a new young artist achieved such great popularity so very quickly and held it so consistently and brilliantly as Grainger. The demand for his services seems to be increasing constantly, and his manager, Antonia Sawyer, feels that the only limitation to booking him almost every moment in the day lies in certain geographical and physical handicaps. In spite of all the single Grainger engagements, his manager has been able to arrange two concerts with Mme. Melba in Boston and Pittsburgh, and also for some joint recitals with Julia Culp. The second recital of Grainger in New York will take place Monday afternoon, January 24, at Aeolian Hall.

McCormack's Fifth Greater

New York Recital This Season.

John McCormack will give another recital (his fifth in Greater New York this season) in Carnegie Hall next Sunday afternoon, January 16.

His program will include numbers by Handel and Purcell, English translations of works by Tchaikowsky, Hugo

Wolf, Rachmaninoff and Strauss, two songs in manuscript by Harry Burleigh and James P. Dunn, a song by Roger Quilter, by special request, a composition of his accompanist, Edwin Schneider, and a group of Irish folksongs, arranged by Herbert Hughes and William Arms Fisher.

WINFIELD COMMUNITY MUSIC AND DRAMA.

Fourth Season.

This is the fourth season of community music and drama at Winfield, Kan. In this is provided, as its brochure states, "an art expression of a community, participated in by pupils of the schools, colleges and by citizens, under the direction of Edgar B. Gordon."

Its program introduces the Winfield Orchestral Club, assisted by Archibald Olmstead, pianist; the Winfield High School chorus in an evening of song; "Snow White and the Seven Dwarfs" (White), by special permission, given by the children and young people of the Winfield public schools; a joint concert by a women's chorus from the Apollo Club, Edgar B. Gordon, conductor, and a men's chorus from Southwestern College, E. C. Marshall, conductor; an outdoor production of Jeanne D'Arc by young people of the Winfield High School, Ruth Trice, in the title role; a chorus of 400 children from the middle grades

and a children's orchestra of eighty-five pieces, L. M. Gordon, conductor.

Additional attractions include a Winfield Chautauqua course, a holiday concert by the Winfield Band, H. A. McGregor, conductor, and a Spring Music Festival by the Minneapolis Symphony Orchestra (fifty men), Emil Oberhoffer, conductor, with well known artists as soloists.

Evelyn Starr to Play Glazounow Concerto.

Evelyn Starr, the Canadian violinist, has been engaged by the Russian Symphony Orchestra, as soloist with that organization in Carnegie Hall, New York, on Saturday evening, January 15. Miss Starr, who has just completed an extensive concert tour of the Dominion of Canada, including two appearances in Toronto, will play Glazounow's A minor concerto with orchestra.

Beatrice Harrison and De Stefano in Joint Recital.

Beatrice Harrison, cellist, and Salvatore de Stefano, harpist, were heard in a joint recital recently before the Westchester Woman's Club in Mt. Vernon. Each played several groups of varied selections, and for the finale united in a Handel sonata for both instruments.

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Upper Row, Left to Right: Des Grieux in "Manon Lescaut"; Edgardo in "Lucia"; Arthur in "Puritani"; Beneath: Elvino in "Sonnambula."

(See article on opposite page.)

Novel Concert Setting.

(From the Detroit Saturday Night, January 8, 1916.)

Yvette Guilbert, the famous French diseuse, who comes to the Arcadia Tuesday evening, January 11, as an attraction in the Detroit Philharmonic course, is being hailed by the Eastern critics as a great and attractive artist. The concert and the ball which will follow are given under the auspices of the Alliance Française for the benefit of the Belgian Relief Fund, of which H. Kirke White is chairman. Messrs. Devoe and Burnett will depart from the usual prosaic setting for a concert and will convert Arcadia into a salon of the period of Louis XVI. Approaching the main auditorium you will be greeted, in the corridor, with the French and American colors artistically blended. Entering the auditorium, you will be impressed with the severity yet beauty of the decorative scheme, typical of the French decorative periods.

The American and French coats of arms, appropriately draped with French and American colors, occupy a corresponding position and are intertwined with the French laurel leaf in festoons studded with beautiful flowers in harmonious colorings. Thirty private boxes surround the main floor. These boxes will be beautifully decorated with rambler roses in dainty festoons and will be supported by antique gold pedestals.

The floor of the stage will be covered with a large Oriental rug 12 feet wide and over 16 feet long. This is one of the finest of its kind in the country. It was made in the Province of Kashan, in the mountainous district of western Persia. It is much finer in weave, color and detail than the more widely known Kermanshah. It would take six expert weavers three years to duplicate this carpet.

The furniture used in the stage setting is of particular interest. The armchair is a reproduction of the famous Fontainebleau chair made in the period of Louis XVI. The sofa and side chair have been designed to match. They are handsomely carved and finished by hand in powdered gold in the same antique effect as the original piece from which they are copied.

The tapestry coverings are made entirely by hand in

the famous Aubusson factories, in France. They are designed to fit the various pieces of furniture. Pattern and colors are all reproductions of an antique Gobelin in a French Government museum.

The production of Gobelin tapestry is now controlled by the French Government and examples of them cannot be bought. They are made only for use in government buildings and as presents to visiting dignitaries. Aubussons are the commercial Gobelins and are marked under identical conditions. The ones used in this furniture are exceptionally good examples of this highest type of the weaver's art.

The unusual and elaborate furnishings and decorations of the hall and stage are designed and installed by the Newcomb-Endicott Company.

Immediately following the concert the audience is to retire from the main floor. In a few minutes all chairs and the canvas will be removed. The grand march, led by Yvette Guilbert, will follow. There will be an excellent orchestra and interspersed with the program dances there will be presented the stately dances of the French court under the direction of Annie Ward Foster.

Extraordinary Happenings at Gilberté Recital.

Seldom is there a composer who, engaged to give a recital of his songs and confronted with the absence of four of his solo singers, can look about from the stage and discover artists in his audience capable of taking the place of the missing singers. And under such circumstances how many of the "discovered" would be so helpful as to substitute at such short notice?

This is what happened, in brief, at the John Leys Huyler residence, New York, January 8, when Lida Bottero, Boston soprano; Grace Fjorde, contralto, and others were unable to appear in a program of Gilberté songs.



Florence Anderson Otis, who a fortnight before had sung the same songs with success in Englewood, N. J., was the first to help out. Mathilde Hallam McLewee, contralto, was the second, both singers having to add another Gilberté song as encore. Vernon Archibald was the third, and he, too, warmed his audience by his finished, expressive singing. Charlotte Lund appeared last of all, and as each of these "volunteers" came from the audience to the front, rounds of applause greeted the singer.

It was all most extraordinary, and brought to the fore the resourcefulness of Hallet Gilberté, and showed what true friends of his the singers were. It impressed the audience tremendously, too, to see these singers, on a moment's notice, appear as participants instead of listeners, and drove home the thought that "singers know Gilberté songs." Gabriel Ravenelle gave musical readings, and Julia Waixel was the capable accompanist, Mr. Gilberté playing a portion of the time.

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OKLAHOMA CHORUS CARRIES ON A COMMENDABLE WORK.

Sum of Money Set Aside Annually for Tuition of Vocal Pupil Winning Scholarship Offered by Organization—Various Concerts and Recitals.

Oklahoma City, Okla., December 20, 1915.

The Oklahoma Chorus reorganized from the former Brunnhilde Club with Marion McCune, president, and Edwin Vaile McIntyre, director, is an organization deserving of the highest praise. In its mere infancy it has undertaken and partly carried through a thoroughly creditable work. It was responsible for the appearance here of the American baritone, Charles W. Clark, in a recital of superlative order. A program of exactly two hours' duration made the audience feel that it was getting value received. It was not a case of exorbitant prices and an inexcusably short program.

Another most commendable feature of the organization is its interest in local talent. This is not a mere superficial, matter of form interest, but a genuine one, in so far that a sum of money is set aside each year for the tuition of any voice pupil who is successful in winning the scholarship the organization offers. The winning candidate may select the teacher, the only restriction being that he or she be a local one.

The Ladies' Music Club, an influential organization already in its eleventh year, has done nothing of this nature for local talent. To follow the example of its younger contemporary in this one respect at least would certainly be commendable.

MME. RIHELDAFFER IS POPULAR.

Grace Hall-Riheldaffer, soprano, assisted by Alexander Skibinsky, violinist, and Clarence Velie, pianist, was heard recently in a musicale at the High School auditorium. Mme. Riheldaffer was undoubtedly the most popular of the trio.

MOZART THE SUBJECT OF LADIES' MUSIC CLUB.

The first meeting of the Ladies' Music Club was devoted to the study of Mozart. Interesting numbers were an adagio for four violins by the Misses Schwartz, Flannigan, Gerrer and Frank, from the class of J. Gerald Mraz. Other interesting features were those of Charles Haubiel, who performed the rondo in A minor, and the vocal quartet composed of Mmes. C. B. Ames and Ralph Brown with Rowland D. Williams and George F. Reed.

MUSICAL ART CONCERT.

A concert given by the Musical Art Institute, introducing three new members, was well attended. Francis Biese, cellist; Marjorie Bruner, reader, and Charles Haubiel were the participants.

GRANT GOES TO DALLAS.

C. Boris Grant, pianist, has left the faculty of the Musical Art Institute to join that of the Southern Methodist University at Dallas, Tex. Mr. Grant is a very capable pianist and a host of friends made during his three years' stay in this city regrets his departure.

AN ATTRACTIVE YEAR BOOK.

The Music Study Club sent this office an attractive year book for the ensuing year. An ambitious and creditable line of work is outlined, which this writer hopes will be as beneficial to the membership as it is intended to be. Florence Wilson is president of the club.

TO GIVE AMERICAN COMPOSERS' WORKS.

This office also acknowledges receipt of the year book of the Ladies' Saturday Music Club of Muskogee. The entire year is to be devoted to American composers. This idea is at least patriotic and novel.

NEW DIRECTOR AT A. AND M. COLLEGE.

Isador Aaron Bransky, who directs the violin department of the Musical Academy of this city, has been appointed director of violin at the A. and M. College at Stillwater. Mr. Bransky divides his time between the two schools.

QUINN PUPIL GIVEN FREE SCHOLARSHIP.

Word has been received by Alfred Price Quinn, former teacher of Martha Thompson, that his sixteen year old pupil has been given a free scholarship in the Royal Conservatory of Music, under Prof. Robert Teichmueller. As far as can be ascertained at this time this is the first instance of an American girl winning a free scholarship in piano at that institution.

FIFTH YEAR AS DIRECTOR.

Rowland D. Williams has been reelected for the fifth consecutive year as director of the Ladies' Music Club.

PUPIL'S VIOLIN RECITAL.

Blanche Schwartz, a young violin pupil of J. Gerald Mraz, was recently presented in recital. Numbers of only medium difficulty made up the program, but Miss Schwartz shows by her work that she is beginning to realize the

seriousness of her study. A cordial reception was accorded the young soloist.

O. S. M. T. A. ANNUAL CONVENTION.

The Oklahoma State Music Teachers' Association will hold its annual convention on December 27, 28 and 29 in Oklahoma City. Edwin Vaile McIntyre is president of the association.

CHORUS OF 1,000 VOICES HEARD.

With the assistance of the State University Chorus, under Frederik Holmberg, Arthur Howard Greene successfully directed his chorus of 1,000 voices on November 27 in the Auditorium. The program was given on the last evening of the teachers' convention. The chorus was drawn from the school, colleges and teachers in general. Mary E. Wharton, of the A. and M. College, was the vocal soloist. Paul Carpenter, of the State University, and Isador Bransky each gave violin numbers. Mr. Bransky, with the assistance of Alfred Price Quinn, performed the Grieg sonata, in G major.

SONATA EVENINGS.

The sonata evening, an ungrateful task at best in this community, was introduced here about three years ago, when Alfred Price Quinn presented three pianists in a program of Beethoven, Schumann and Grieg sonatas. As was expected, the program did not prove very popular. Isador Bransky, with the assistance of Alfred Price Quinn, introduced the violin and piano sonata evening last April with more gratifying results. On this occasion the Beethoven, op. 12, No. 1, the Damrosch G major, and the Grieg C minor sonatas were offered.

Mr. Bransky's long association with the Gewandhaus Orchestra, Leipsic, under Nikisch, and the Jena String Quartet has made him particularly competent in ensemble work, and he is planning several sonata evenings throughout the State for this season. ALFRED PRICE QUINN.

ROCHESTER ORCHESTRA GIVES GOOD ACCOUNT OF ITSELF.

Hermann Dossenbach Conducts Third Concert and Emilio De Gogorza Is the Soloist—Pupils' Recitals
—Kreislser Concert.

Rochester, N. Y., December 23, 1915.

Monday evening the Rochester Orchestra, Herman Dossenbach, conductor, gave its third concert of the season in the Lyceum Theatre. The most important orchestral selections were Haydn's symphony in D and Berlioz's "Le Carnaval Romain." An interesting number on the program was "The White Violet," a composition by Florence Newell-Barbour, of this city, with stringed orchestra arrangement by Mr. Dossenbach. The remaining orchestral selections were the prelude by Jarnefeldt and the "Valse Triste" by Sibelius.

The soloist of the occasion was Emilio de Gogorza, who again charmed a Rochester audience with his fine voice and the perfection of his art. He was heard to excellent advantage in two arias, "Roi de Lahore" by Massenet and Figaro's song from the "Barber of Seville." His other songs were Carpenter's "When I Bring to You Colored Toys," Hahn's "Invictus," Cyril Scott's "Why So Pale and Wan?" and Sir Edward Elgar's "The Pipes of Pan."

STUDENT RECITALS.

Last Saturday afternoon the thirty-eighth students' recital of the D. K. G. Institute of Musical Art was held in the assembly hall of the school. The Misses Ernestine Klinzing, Hazel Wetmore, Phyllis Sykes, Emma Kitzing, Adelaide and Irene Messmer, Celia Legler, Hazel Gruppe and Helen Murphy gave the program.

Last evening the junior pupils of Edgar Rose gave a Christmas recital in his studio in the Beckley Building. Those who took part were: Ida Rosenthal, Esther Cohen, Lillian Rose, Sadie Levin, Matilda Gerhard, James Weil, Polly Finucane, Celia Goldman, Doris Sager, Frances Babcock, Warner Carpenter, Tillie Weinstein, Fanny Horwitz, Sidney Frankel, Frances Clark, Josephine Elizabeth Hathaway, Brent Wood, Claudia Goldstein, Evelyn Zweig, Annie Kopf, Janice Harrington, Abie Levin, Rose Aranovitch, Bonita Katz and William Weinrib.

KREISLER CONCERT.

Last evening Fritz Kreisler played to a large audience in Convention Hall, under the local management of J. E. Furlong. To Mr. Furlong again are we indebted for the privilege of hearing this violin master.

Mr. Kreisler's program included the sonata of Bach in E major, the fugue in A major by Tartini, Vieuxtemps' concerto in F sharp minor, Godowsky's "Larghetto Lamentoso," a rondino on a theme of Beethoven by Kreisler, Mendelssohn's "Songs Without Words," Schubert's "Moment Musical," a Chopin mazurka, the Kreisler arrangements of a Spanish serenade by Chaminade, Dvorak's "Indian Lament," a Viennese popular song, and a Spanish dance by Granados, besides Kreisler's popular "Caprice Viennois." C. E.

WICHITA CHRISTMAS MUSIC INCLUDES "MESSIAH" RENDITION.

Choirs Travel About City Singing Carols, and Handel's Oratorio
Is Sung by Wichita Chorus—Skovgaard, Anna Case
and Charles Wakefield Cadman Among
Recent Laurel Winners.

Wichita, Kan., December 28, 1915.

Music incidental to Christmas has attracted the attention of all Wichita. It has been the custom here for several seasons to tour the city with choirs and sing carols, and this season saw a repetition of that custom. Then, too, "The Messiah" is an annual event, and its presentation at the Forum before a crowded house, December 26, was a fitting conclusion to the season's festivities. "The Messiah" was presented by the Wichita Chorus, Lucius Ades conducting, assisted and augmented by the various choirs of the city, and with Jetta Campbell-Stanley, soprano; Elsie Randall, contralto, and Harry Stanley, basso, contributing the solo parts. The work went smoothly and was heard by a vast audience.

SHRINERS' MUSICALES.

The Shriners are putting on a series of musicales this season at the Temple. Skovgaard, the Danish violinist, and his company were the recent attraction. The program served to bring several new voices here, notably Molly Byerly Wilson, contralto; Francis Cowles, baritone; Florence Hawkins, a soprano gold medal graduate of Cincinnati, and Alice McClung, the accompanist of the party, who filled her position admirably. The voices were well received, and Skovgaard pleased immensely in the Bruch G minor concerto, a Vieuxtemps fantasy on "St. Patrick's Day," and several well written and extremely effective numbers from his own pen. Skovgaard has been here before, and his appearance this time augmented the popularity he won before. The audience, while mixed, and consequently not so appreciative as it should have been, was nevertheless pleased over this attraction of the course.

The company was well balanced, and each member was represented by classics calculated not only to prove his and her merit, but of serious musical worth. Skovgaard is a fine violinist, a hard worker, and with a magnificent Strad violin in his hands has the means and equipment to bring a gratifying program and performance to the general public.

ANNA CASE TRIUMPHS.

The November 26 number of the Wichita Chorus Course was Anna Case, who came here for the first time and who no doubt will be given return engagements, as she won Wichita by her vocal art as few others have on this course. Her unaffected style, and withal her vocal ability, carried an excellent program to a successful conclusion, which the audience demanded augmented by many other numbers. She was gracious and in excellent voice. Charles Gilbert Spross, composer-pianist, proved an excellent accompanist and his works are too well known for criticism. He was enthusiastically received and merited all the approval extended by the audience.

The last number of the course thus far, Charles Wakefield Cadman, the composer, and Princess Tsianina Redfeather, Indian mezzo soprano, on December 10, added further strength to the excellence of this series. Cadman's compositions have been presented here several times by local and visiting artists and the musical Wichita public turned out to this number with no little anticipation and no disappointments. Princess Redfeather's vocal ability was enjoyed, her quality of singing voice being excellent, and the interpretation of Cadman's songs were enhanced by the Indian spirit and feeling no doubt inherent. The program was one of the most unique so far this season, and by its uniqueness, one of the most successful. Mr. Cadman's interpretative talk enhanced the program materially.

WICHITA MUSICAL CLUB'S "ARTIST NIGHT."

The Wichita Musical Club presented on its season's "Artist Night," Otto L. Fischer, pianist, who gave two legendes by Liszt; Bertie Archer, reader; Lucius Ades, tenor, who was heard in three songs by Handel, Dargomizsky, and Strauss; Ralph Brokaw, violinist, in the fourth Vieuxtemps concerto (first movement and cadenza), and Jetta Campbell-Stanley, soprano, in songs by Scott, Carpenter and Horsman. Florence Young-Brokaw and Mrs. Lucius Ades officiated at the piano. The concert is an annual affair, and was well attended. It was given at the high school auditorium, and besides the members of the club nearly all the prominent musicians of the city attended.

WICHITA SYMPHONY PROGRAM.

The December program of the Wichita Symphony Orchestra, at the Crawford Theatre, brought a treat to Wichita—Charles W. Harrison, tenor, who also was a newcomer here. The audience demanded encore after encore and Iris Pendleton can congratulate himself on his efficient management which enabled him to afford Wichita

this treat. The orchestra gave an ambitious program, with some improvement over preceding appearances this year.

SATURDAY AFTERNOON CLUB.

The Saturday Afternoon Club met for its first program this month at the home of Mrs. C. C. Stanley, and the program was given by Mrs. Stanley and Rafael Navas.

BROKAW PUPILS HEARD.

Ralph Brokaw presented his pupil, Hope Hardie, in a violin recital at the Brokaw Studios, December 17, to an audience which filled his studios. Miss Hardie was heard in the Spohr second concerto (first movement), the "Fantasie Appassionata," by Vieuxtemps, and a group consisting of the "Swing Song" of Barns, "Oriental" by Cui, "Dance of the Sylphs" of Goldblatt, "La Precieuse" of Couperin-Kreisler and a caprice of Rovelli for violin alone. Miss Helen Moore, a pupil of Florence Young-Brokaw, assisted, playing MacDowell's polonaise and the D flat etude by Liszt.

IRIS PENDLETON TO CHICAGO.

Iris Pendleton, manager of musical artists, a product of Wichita, and one of the successful young men here, has moved to Chicago, where larger fields appeal to him. Mr. Pendleton has been managing Kansas tours for several artists, has made possible the Wichita Symphony Orchestra amidst adverse circumstances, and it is a distinct loss to Wichita in his removal.

NOTES.

Professor and Mrs. Arthur Wallerstein, of Fairmount College, are spending the holidays in Benton Harbor, Mich.

Hugh Brewer, tenor, and Mrs. Brewer are spending the holidays at Iola, Kan.

Henry Leben, violinist, pupil of Ralph Brokaw, was soloist for the Conway Springs, Kan., annual Christmas concert given by the Conway Springs Band. Mr. Leben was the first prize winner in the Kansas State festival and contest held here last May.

RALPH BROKAW.

YVONNE DE TRÉVILLE FURNISHES FOURTH NUMBER IN DAYTON CONCERT SERIES.

Anna Case and John Barnes Wells Visit Ohio City Also—
Local Organizations Contribute Good Music
to Week's Events.

Dayton, Ohio, January 6, 1916.

Fourth in A. F. Thiele's concert course was Yvonne de Tréville's unique costume recital. This delightful affair was given in Victoria Theatre, December 7.

ANNA CASE IN RECITAL.

Another enjoyable event of the season was the joint recital by Anna Case and Charles Gilbert Spross in Memorial Hall, December 17. This was the fourth Civic Music League concert. Miss Case sang most charmingly a varied program, and was obliged to respond to many encores. Mr. Spross' solo numbers consisted of compositions by Raff and Moszkowsky and several of his own.

GUEST DAY AT WOMEN'S CLUB.

In the First Lutheran Church, Tuesday afternoon, December 7, the Women's Music Club gave its first guest day program. This was very attractive and was furnished by Henry A. Ditzel, the organist of the church; Mrs. R. E. Wells, violinist, and Charles Sayre, cellist.

APOLLO CLUB CONCERT.

December 21, the Apollo Club, Gordon Battelle directing, gave a very successful concert at the Y. W. C. A. Auditorium. John Barnes Wells was the soloist.

CIVIC CHORUS AND ORCHESTRA CONCERT.

The concert in Memorial Hall on December 6 by the Civic Chorus and Orchestra was, musically, a great success, but unfortunately did not have the financial support it deserved. A. L. Tebbis directed the chorus of 150 voices and Olive Kline was the soloist.

FISCHMAN ORCHESTRA'S ELEVENTH SEASON.

On December 16, at the Y. M. C. A. Auditorium, the Fischman Orchestra gave its first concert of the season. The organization, composed of thirty local musicians, is in its eleventh season and has been under the direction of A. E. Fischman from the beginning of its existence.

MABEL COOK.

A Pupil of Jessie Fenner Hill

Secures Many Engagements.

Isobel G. Klemyer, pupil of Jessie Fenner Hill, was engaged recently as soprano of the Robyn Quartet, and is scheduled for a series of concerts in New York, Connecticut and New Jersey. Mrs. Klemyer is soloist at the Metropolitan Temple, New York City.

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Carnegie Hall New York

SULLI'S PUPILS' PUBLIC SUCCESSES.**Flattering Tributes to Work of New York Maestro.**

Joseph J. Dawes, a dramatic baritone and one of the best pupils of Giorgio M. Sulli, of 1425 Broadway, New York, is rapidly winning success. In less than a month he has appeared in half a score of concerts and recitals, the first at the Opera House, Cohoes, N. Y., on December 7, with Doring's Second Infantry Band; on December 27, at the Prospect Hall, in Brooklyn, in a concert given by the Lodge "Prociavillate" of the order of I. O. F. I.; on December 31, again in Cohoes; January 1, in Albany, N. Y., at a reception and open house of the Central Y. M. C. A. To report here the praises given to Mr. Dawes by the press would consume too much space, but it is interesting to quote parts of a letter addressed to Maestro Sulli by Warren B. Scanlon, the Albany concert manager, who engaged Mr. Dawes:

"I am sending you clippings of the Cohoes and Albany press, which in unison lauds the singing of Mr. Dawes, but on my account I can tell you that in all the concerts he was in excellent voice, and sang with great intelligence



JOSEPH J. DAWES.

and good taste. His audience at the Cohoes concerts was very enthusiastic about his singing but his Albany concert proved his great success. His rendition of the prologue from 'Pagliacci,' the song from 'Ballo in Maschera' and the 'Three for Jack' brought forth such a never ending applause that he had to sing three encores.

"His enunciation was peerless, and many Italians who were in the audience were able to hear all the words of the Italian songs. I have already prepared several engagements for Mr. Dawes for January and February."

Another pupil of Maestro Sulli who is making a good reputation for herself is Anna Byrd, mezzo-soprano-contralto, soloist of the Labor Temple Presbyterian Church in New York, and the possessor of a splendid voice. She has sung recently in many public concerts, the last being at People's Institute of Bay Ridge, L. I. To give an idea of the enthusiasm that Miss Byrd's singing can create, a letter received by Maestro Sulli from Daniel W. Losee, a New York theatrical manager, who engaged Miss Byrd to sing in a concert for the officials of the immigrant station of Ellis Island, on December 5, 1915, is quoted:

My Dear Maestro:

Permit me to congratulate you most cordially upon the success of Anna Byrd yesterday at Ellis Island, since a success she most unquestionably was. She sang two arias, one from Trovatore, the other from Gioconda in Italian, and the audience more than 2,500 persons, would not permit her to retire, so she was compelled to give four more solos in English. You are entitled to more than credit for the training of this young lady; I consider her one of the best contraltos I ever have introduced to public life, and I consider that her success is due almost wholly to your teaching.

Yours very truly,

DANIEL W. LOSEE.

Miss Byrd has appeared in many recitals in the South and West during the last two summers, and she is well prepared to enter very soon in the grand opera field, as a dramatic mezzo-soprano.

Erminia Borcard, a lyric soprano, was heard in a concert at Aeolian Hall, New York, December 18, in an aria from "La figlia del Reggimento," the bolero from "Vespri Siciliani" and the duet with the baritone from "Traviata." She was enthusiastically applauded, her voice being of a delightfully pure quality and she possesses what can be called a really Italian temperament. Miss Borcard has already a repertoire of more than twelve operatic roles, and with the splendid artistic qualities she possesses she will

undoubtedly reach a prominent place in the grand opera field.

Elvira Epifanis, who possesses a rich dramatic soprano voice, also sang at the concert given at Prospect Hall, in Brooklyn, on December 27. Her numbers were the song from "Cavalleria Rusticana" and the aria from "Tosca," with accompaniment of full orchestra, and she received such a tremendous applause that she was compelled to give encores, accompanied at the piano by Maestro Sulli.

Frances Norton, whose voice is a pure lyric soprano of the most pleasing quality, is filling some engagements as a substitute in different churches. These she is able to fill satisfactorily, even if she is called at the last hour, as she is a very good musician.

As a preliminary to a more ambitious project, Maestro Sulli has formed two mixed quartets; one, that of the Labor Temple, New York, whose members, with the exception of the tenor, are his pupils. (This quartet has already been engaged for two concerts during February); and another of young pupils to fill local engagements for clubs, at homes, etc.

As previously announced, Carolyn Coie, the dramatic soprano, who created so favorable an impression at her debut in Carnegie Hall, when she sang the soprano of Verdi's "Requiem Mass," has been engaged by Michele Sigaldi for his theatres of South America.

DVORAK'S "NEW WORLD" WELL GIVEN.

New York Symphony Orchestra Repeats Good Reading—A Godowsky Composition Scores Success.

On Friday afternoon, January 7, the New York Symphony Society, under the direction of Walter Damrosch, repeated the very good performance of Dvorák's "New World" symphony, which was reviewed in these columns recently when this ever popular work was given in December last.

The soloist of the latest occasion was Fritz Kreisler, who did his best to make interesting an old fashioned, square cut and frequently frivolous concerto in C major by Vivaldi. Such music like this, like Clementi's piano compositions, is acceptable only when it is played with the utmost perfection of technic and intonation. The forceful and brilliant rendering it received on this occasion did not compensate for the lack of a flawless surface finish. From a purely musical point of view the "Larghetto Lamentoso," by Godowsky, was the best composition played by the soloist. It is a serious, dignified tone poem in the sombre key of B minor and its stately melody is not unworthy of a slow movement by Bach. It has many touches of a sarabande nature, but the harmonies that accompany it are thoroughly modern. It was well received by the audience, as was also the showy, capricious and characteristic "Tambourin Chinois" by the violinist himself, with which the program ended. These works, particularly the last, are familiar to the New York public in their original form with piano accompaniment. On this occasion, however, they received their first performance with orchestral accompaniment. The picturesque scoring was undoubtedly a gain to the Chinese sketch.

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G. SCHIRMER, 3 E. 43d St., New York

FREMSTAD AS KUNDRY SCORES ANOTHER TRIUMPH IN CHICAGO

"An Individual Masterpiece."

Olive Fremstad scored another triumph when she sang the role of Kundry recently with the Chicago Opera Association. Nothing more eloquently describes her performance than the reviews in the following day's papers. The Chicago Tribune said: "If there was a star in this performance that star was Olive Fremstad, the Kundry. Mme. Fremstad's remarkable interpretation of Kundry was the individual masterpiece. The scene of the temptation of Parsifal's innocence stands out in memory as the striking revelation. Through a role tortuous in its vocal demands and well nigh a labyrinth interpretatively, the singer rose heroically to the demands. That famous swoop of nearly a two octave sweep, the eternal added intervals peculiar to Wagner's latter works, and the insidious chromatic melodies, she accomplished skillfully."

In part the Examiner stated: "Fremstad is inimitable. As an actress of the Wagnerian roles she is inimitable. Wagner's monsters usually excite a laugh. Fremstad's Kundry of the first act of 'Parsifal' gets the shudder that the dragon in 'Siegfried' has never elicited."

A reprint from the Chicago Journal reads: "Olive Fremstad was the Kundry yesterday, and it is to be recorded as the finest of her achievements on that stage. She seems to grow younger with each performance, to retain all the poise and authority which experience has given her, and to improve in voice. Her singing took on the semblance of youth and seductive tenderness in the 'Flower Maiden' scene, which it has not always done in times past. In the other scenes she was, as ever before, beyond compare. Few singers of Wagnerian female roles are to be mentioned in the same breath with her."

"MODES AND MUSIC" AT ELTINGE THEATRE.

Unique Production Under Distinguished Patronage.

Lady Duff Gordon, the great designer and colorist, has in preparation a unique production of modes and music, which will be presented February 28 and 29 at the Eltinge Theatre, New York, for the American committee of the Orphelinat Des Armées. This committee contains the following names: Paul Bartlett, Joseph H. Choate, Fred Coudert, Seymour Cromwell, Mrs. Frederic Deland, Professor Downer, G. R. Fearing, Jr., Mrs. J. R. Foster, James Cardinal Gibbons, Mrs. William C. Gorgas, Mrs. Charles Hamlin, Bishop Alfred Harding, Mrs. J. Borden Harriman, Hon. Myron T. Herrick, Mr. Huidekoper, Mrs. Archibald Hopkins, Hennen Jennings, Mrs. Franklin Lane, Julia C. Lathrop, Mrs. Ethelbert Nevin, Walter R. Price, Mrs. Whitlaw Reid, Mrs. Douglas Robinson, Mrs. Franklin Roosevelt, Rev. Hamilton Schuyler, Mrs. Tod Helmuth, F. W. Whitridge, Mrs. M. Willard.

On the honorary, active and administrative committees of the society are the greatest names of France in the social, political and intellectual world, i. e., the names of President Poincaré; M. Briand, the Prime Minister; M. Viviani, ex-Prime Minister; Henri Bergson, the philosopher of "Creative Evolution"; Jules Cambon; Charles Richet, of the Institute and Faculty of Medicine; Alfred Croiset, Doyen de la Faculté de Lettres, and Henri Marcel, director of the national museums.

Mrs. Herman Lewis and Helen Fountain, who are managing this important presentation, will announce the interesting program very soon.

Three Busy Kilbansky Pupils.

Alvin Gillett will sing the baritone part of "Eve," by Massenet, at Albion College, Albion, Mich., with the Philharmonic Society, and also in a song recital at Oradell, N. J., January 14.

Jean Vincent Cooper is to be one of the soloists at the next concert of the Schola Cantorum, Carnegie Hall, January 12.

Lalla B. Cannon has been engaged for several musicales

at the residence of Mrs. Charles L. Sicord, beginning January 8.

The next pupils' recital will occur January 26, at 3 p. m., at the Wanamaker Auditorium, New York.

KATHLEEN PARLOW'S LEGITIMATE ART.

Violinist Conquers by Virtue of Authority, Technical Command and Musical Taste—A Truly Great Artist.

Kathleen Parlow, a violinist of international renown, selected a remarkably international program for her recital in Aeolian Hall, New York, on Wednesday afternoon, January 5. Glazounow, a Russian, was the first composer on the list. He was drawn on for a concerto in A minor. Next an old Italian, Giovanni Battista Vivaldi, a worthy composer who was born about 1650, supplied a chaconne with variations, which was undoubtedly a precursor of Bach's more famous work of the same nature. The version used on this occasion evidently had been modernized. Probably the edition of the chaconne which Ferdinand David made for his "Hohe Schule" was the one used. After Vivaldi came two short pieces, "Un poco triste" and "Burleska," by the Bohemian Josef Suk. Then followed a Hungarian dance transcribed and developed by the German Brahms and arranged for the violin by the Hungarian Joachim. A Swedish composer with a name like the Norse thunder god, Tor Aulin, supplied a "Vagg-sang," otherwise "Berceuse," and also a "Mazurek," very



KATHLEEN PARLOW.

happily written after the manner of the unhappy Poland across the Baltic Sea.

The printed program ended with a "Habanera" by the melodious and graceful Spanish violinist-composer, Sarasate. For an extra number Kathleen Parlow played a transcription of the Polish Chopin's second nocturne. The violinist is a Canadian, and her accompanist, George Falkenstein, is, presumably, an American. At any rate the Knabe piano on which he played is American. It is unnecessary to say, however, that the real interest of the recital did not lie in the conglomeration of nationalities in its component parts. The art of the violinist was the alembic through which all the various compositions had to pass to be distilled into the spirit of music.

Kathleen Parlow has been too long before the public to require detailed descriptions of her commanding technical skill. Her fingers, wrists and bow arm are so thoroughly schooled that every passage, whether of octaves, thirds or incredibly rapid single notes, seems easy. She plays, moreover, with force and a mental concentration that allows no slips of memory or inaccuracy of finger to interrupt the even flow or mar the brilliant polish of her passages. Whether by instinct or from choice it matters not, but the fact remains that Kathleen Parlow always plays with authority. She "rides the whirlwind and directs the storm," as Pope remarked on another occasion. She never stoops to conquer with sentimental mawkishness or petty coquetry. She has no tricks or poses. Her art is always direct, forceful, elevated in style, and certain in execution. That is undoubtedly the reason why her reputation is so solid and quite independent of the caprices of fashion. She never has been, and probably never will be, merely one of society's favorites to be lionized one season and neglected the next.

Kathleen Parlow has won her enviable position by sheer merit, and she has come to stay.



Victor Georg, Chicago

ROMEO GREAT TRIUMPH OF MURATORE

French Tenor Rises to Heights
of Genius in New Role
at Auditorium

BY HERMAN DEVRIES

The curtain has fallen on the last act of "Romeo and Juliet" and left us with one name uppermost in our memory, one name first upon the lips—Muratore. During the present season I have heard Muratore in several roles, Werther, Hercules, Prinziville, Don Jose, Faust, and I have been moved to write of him as the greatest French tenor of today. After last night's performance I desire to go on record as saying that I consider Lucien Muratore the greatest living tenor. In making a statement as sweeping as this, it might or may be interesting if unnecessary to explain my enthusiastic superlative.

There are a number of reasons for this matured judgment. First of all, the voice. Muratore has a tenor voice of rarely beautiful quality. It has no weak spots. The medium and lower register are as full and warm and expressive as the upper notes are gloriously ringing and vibrant and powerful and compelling—and clean and sure and gripping.

LEADS TO TONE COLORING.

Besides, it is an organ lending itself to tone coloring as varied as the human emotions it depicts. It can melt into moving tenderness, glow with ardent passion, blaze with hate and scorn, sigh with melancholy and trumpet in triumph. It has vitality, range and endurance. Now add to this matchless histrionic good taste the fullness of talent which never commits an artistic indiscretion, fitness to scene and mood of milieu and fellow-mimes; a diction so wonderful that even those who do not understand French can follow the extraordinary play of vowel and consonant slipping in and out of the tone; a physique and face, commanding, interesting, mobile, admirably suited to his knowledge of the science of makeup, and over all this, an omniscient and omnipresent intelligence, a mentality analytical and arbitrary which refuses to sacrifice art for effect. If this does not spell the greatest tenor in the world I "miss my guess." Romeo is, in my opinion, Muratore's greatest role.—Chicago American, January 6, 1916.

The popular tenor undeniably was the lion of the occasion.—Eric Delamarter, Chicago Tribune.

It was well worth while to make a revival of Gounod's charming work with so admirable an interpreter of it.—Felix Borowski, Chicago Herald.

Lucien Muratore won more laurels in his interpretation of the role of Romeo.—James Whitaker, Chicago Examiner.

This generation has not seen a singer with so beautiful a voice and who was at the same time so fine an actor.—Karleton Hackett, Chicago Evening Post.



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KANSAS STATE UNIVERSITY STUDENTS HOLD THEIR "SING."

Event Voted Great Success and Will Be Given Frequently—University to Have Two Bands—Choral Union and Other Concerts and Recitals.

Lawrence, Kan., December 24, 1915.

December 10 to the students of the State University held their first "University Sing," under the direction of Dean H. L. Butler. Fraser Hall was packed to its utmost capacity and all joined heartily in the singing of oldtime songs. The chancellor and deans of the university, and members of the State board of administration attended in a body. One of the features of the program was the reading of Longfellow's "King Robert of Sicily" by Florence L. Butler. The "sing" was voted a great success and it was determined to hold them more frequently after this.

BAND CONCERT.

Wednesday evening, in Fraser Hall, the University Band of seventy instruments gave its first annual concert. This band, one of the finest college bands in the country, always attracts a large audience. Prof. J. C. McCandles, the director, not only knows how to get good effects from the performers, but also knows how to arrange a program of good music so that there is not an uninteresting moment in it. So many students have applied for places in the band that a second band has been organized and will make its first appearance in concert in the spring.

CHORAL UNION CONCERT.

Thursday evening the Lawrence Choral Union, made up of 200 voices from the university and the city, under the direction of Prof. Arthur Nevin, gave a magnificent concert in the Methodist Church. Owing to the very inclement weather, the audience was not as large as it should have been. Professor Nevin has demonstrated that persistent and patient practice will bring wonderful results from even untrained voices. The program was given with a fine sense of rhythm, a smooth and lovely tone, and with careful attention to nuance. Mozart's "Ave Verum" demonstrated that the Choral Union has overcome the difficulty of soft and sustained singing, while the Stanford cantata, God Is Our Hope and Strength, gave opportunity for rousing and virile climaxes. Although Professor Downing, of the School of Fine Arts, had just risen from a sick bed, he gave a fine rendition of the baritone solos in the cantata. Prof. Joseph Farrell, of the School of Fine Arts faculty, sang the first recitative and air from "The Messiah" in splendid style. He had just returned from Topeka, where he carried off the honors of the Topeka Musical Arts Society's annual "Messiah" concert. These two men are artists and are often called upon for Kansas musical affairs.

PROFESSOR PREYER RETURNS.

Prof. Carl A. Preyer, head of the piano department, who has been on a year's leave of absence, will return to Lawrence, January 15, and resume his duties at the School of Fine Arts with the opening of the second semester. Professor Preyer has always been a mighty power in Kansas music affairs and he will be warmly welcomed by faculty and pupils upon his return.

SCHOOL OF FINE ARTS STUDENTS HEARD.

The week of December 13 was a busy one for Lawrence and for musicians. Tuesday evening, December 14, the advanced music students of the School of Fine Arts gave their annual Christmas concert in Fraser Hall to a large audience. The following participated: Hazel Longabaugh, Ednah Hopkins, Scott Johnson, Ruby Whitcroft, Dora Lockett, Temple Gruver, Mary Jarvis, Marie Nusz, Dorothy Bell, Philip Stevens, Helen Dawson, Harlow Laing, William Dalton, Clara Scheurer, Helen Jenkins and Doris Roebke.

AN INTERESTING LECTURE.

Prof. Charles S. Skilton, of the School of Fine Arts, gave a lecture on "Primitive and Barbaric Music" before the Atchison Music Club, on the afternoon of December 7, and an organ recital that evening at St. Mark's Lutheran Church, Atchison. The local papers were most laudatory of Professor Skilton's powers, both as lecturer and organist. The Atchison club is a live one, and has been instrumental in bringing many fine music attractions to its city.

FACULTY MEMBERS RETURN FROM TOUR.

Dean Harold L. Butler, of the School of Fine Arts; Florence L. Butler, reader, and Pearl Emley, of the piano faculty, have just returned from a very successful tour of nine concerts. The cities visited were Burlingame, St. John, Hoisington, Sterling, Larned, Fort Scott, Garnett, Pleasanton and Neosha Falls. January 18 they will start on another tour of three weeks' duration, giving fifteen concerts in all.

H. L. BUTLER.

Althouse Engaged with Philadelphia Orchestra.

Paul Althouse, tenor of the Metropolitan Opera Company, was engaged as soloist by the Philadelphia Orchestra,

Leopold Stokowski, conductor, for the concert by the orchestra at Princeton University, Monday evening, January 10.

WATKINS MILLS CONDUCTS NOTABLE PROGRAM OF CHRISTMAS CAROLS.

English Basso-Teacher Thoroughly Liked in Winnipeg.

Watkins Mills, the English basso, is now residing in Winnipeg, where he is firmly established in his teaching profession. Since his residence there, Mr. Mills has helped greatly in the growth of music in the city. He is also choirmaster of the Broadway Methodist Church there, the position which he holds with credit to himself and to the satisfaction of the very large congregations of that church.

In the Winnipeg Free Press, of Friday, December 31, 1915, occurred the following highly appreciative testimonial of the Christmas carols given by the church choir under Mr. Mills' direction:

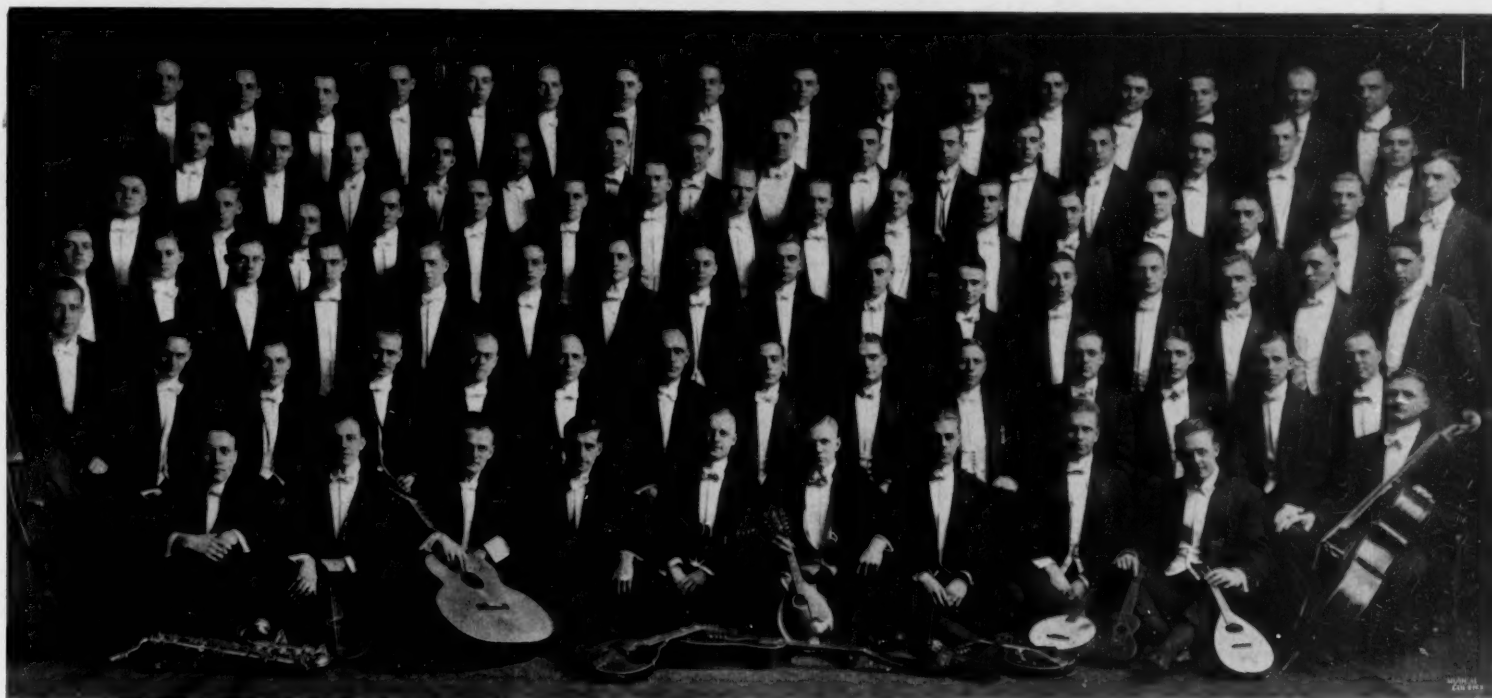
"Broadway Methodist Church choir, under the baton of its choirmaster, R. Watkins Mills, gave an excellent account of itself in a lengthy program of Christmas carols given in the auditorium of the church last evening. As a rule the present day public does not properly appreciate the beauty which invests the average Christmas carol, and the significance attached to its origin. In passing it is of interest to note that the earliest collection of carols was published in 1521 and contained the famous Boar's Head carol, 'Caput apri defero, Reddens laudes Domino,' which in a slightly altered form is sung at Queen's College, Oxford, on the bringing in of the boar's head. There are extant numerous carols dating from the fifteenth century, which have the features of folksong. Regarding the character of the carol, strictly speaking, one would be inclined to associate some with lyrics written in dance measures. The program submitted by the Broadway choir had, therefore, more than ordinary interest. Even making due allowance for certain numerical weakness caused by sickness, no one could ignore the fact that under the subtle training of Watkins Mills the choir is a force to be reckoned with. Although numbering some thirty odd voices, tolerably well balanced in each section, the effects disclosed in the various carols spoke well for the intelligence of the choir and the ability of its director. In the matter of diction and tone the choir distinguished itself—indeed, as regards diction one must be candid in stating that here was an object lesson. A group of fascinating carols by Barnby: 'The Annunciation,' 'The Message to the Shepherds,' 'Cradle Song of the Blessed Virgin,' and 'Gloria in Excelsis' were sung with nicely graded tonal effects, precise attacks, and appropriateness of expression. Sullivan's 'Hark! What Mean Those Holy Voices,' Sir Fred. Bridge's 'Sweeter Than Song of Summer,' with its sprightly rhythm and skilful construction, received highly creditable treatment, while Stainer's 'It Came Upon the Midnight Clear' with the brief solo part well sung by Mr. Hughes, was rendered with capital results. Two numbers of prominence were Gounod's 'Nazareth' and Adam's 'O Holy Night.' In the former, notably, the choir surprised one by reason of its success in the finale, the climax of which was effectively delineated. Mr. Watkins Mills was in wonderfully fine voice, and sang the short solo part in impressive fashion. Mrs. Pingle, a soprano with a voice of fine texture, sang the solo part in the Adam number very creditably, while the chorus work of the choir was distinctly praiseworthy. If there was a blemish on the work of the choir one would perhaps have preferred less strenuousness from the male section. On the whole, however, and summing up the general character of the choir's singing, one is convinced that in a much more serious program the Broadway choir will command a good deal of respect. The audience showed generous appreciation of the choir's excellent work. J. W. Parnum, A. R. C. O., organist of the church, acquitted himself admirably in three well-chosen solos, and played the accompaniments with commendable taste and judgment. Mr. Watkins Mills conducted with authority and mathematical precision."

Two Valda Pupils Sing in the West.

Wave Whitcomb, soprano, a pupil of Giulia Valda, the well known head of the Lamperti-Valda School of Singing, gave a recital at the Auditorium in Omaha, Neb. Another Valda pupil, Julia Porter, was heard in Lincoln, Neb., with much success. Mme. Valda is at present teaching in New York.

Germaine Schnitzer's Romanticists Recital.

Germaine Schnitzer will give a piano recital of the "Romanticists" in Aeolian Hall, New York, Saturday evening, January 15. The program includes compositions by Schumann, Schubert and Mendelssohn.



UNIVERSITY OF MICHIGAN MUSICAL CLUBS.

Theodore Harrison (fifth from right, second row), director.

UNIVERSITY OF MICHIGAN MUSICAL CLUBS AND MISCHA ELMAN RECENT ANN ARBOR ATTRACTIONS.

Violinist Receives Ovation.

Ann Arbor, Mich., December 17, 1915.

The University of Michigan Glee Club, under the direction of Theodore Harrison, and the Mandolin Club, led by Earl Vincent Moore, gave a delightful concert in Hill Auditorium, Friday evening, December 10, before an audience which completely filled the building.

Both organizations are made up of university students, who have at least one year's college credit and who are in good standing. They have worked faithfully during the present year and this marked their initial concert.

The program consisted of the better class of glee club numbers and those who have attended similar concerts in the university city for many years pronounced it the best in its history. This was opened by "The Crusaders" (MacDowell), in which the Glee Club made a splendid impression. Later it appeared in "Wild Rose and First Love" (Debois), "Swing Along" (Cook) and "Prayer of Thanksgiving" (Kremer). The Mandolin Club offered "Bridal Rose" overture (Lavallee) and "Serenade" (Moszkowski). Selections by specially selected quartets from the Glee Club and by a trio from the Mandolin Club, and a group of "Hawaiian Melodies" by a number of Hawaiian students, added variety to the program. The closing number, "The Yellow and the Blue," the regular varsity song, was given by the combined clubs.

Later in the season a trip to the Pacific Coast is planned and several of the large cities will be visited, especially those in which the university has strong alumni centers. Mr. Harrison, who is head of the vocal department at the University School of Music, proved himself a most capable conductor in the work accomplished by the organization.

ELMAN'S OVATION.

On Monday evening, December 13, Mischa Elman made his Ann Arbor debut on the third number of the Choral Union Series, and his splendid work was a justification of the high anticipations which had preceded his coming. His program, while not as "heavy" as are ordinarily given in Ann Arbor, was extremely interesting and at the close of each group he received a veritable ovation, being obliged to respond at every available opportunity.

The splendid work of Walter H. Golde, the accompanist, was an important factor in the evening's entertainment.

The program was as follows: Concerto, E minor, op. 64, Mendelssohn; "Faust" fantasy, Wieniawski; "The Call of the Plains," Goldmark; "Orientale," César Cui; "Ave Maria," Schubert-Wilhelmj; "La Chasse," Kreisler; "I Palpiti," Paganini. C. A. S.

Fitziu-Allan Carnegie Hall

Recital Changed to March 7.

The recital scheduled for Tuesday evening, February 1, at Carnegie Hall, New York, for Anna Fitziu, soprano, and Hugh Allan, baritone, has been changed to Tuesday after-

noon, March 7, on account of Miss Fitziu's engagement at the Metropolitan Opera House.

Miss Fitziu is to create the title role in the new Spanish opera, "Goyescas" toward the end of this month, and therefore finds it would be impossible for her to give sufficient time to the concert program owing to the many rehearsals necessary for the new opera.

Hugh Allan also desires to change the date on account of engagements at St. Louis on January 18 and 23, respectively, Fort Smith on the 24th, El Paso the 26th, Denver the 29th, Des Moines, February 1, Chicago the 2d, Toronto the 4th and Montreal the 7th.

JOHN DOANE PLAYS AT NEW ORLEANS.

A Leading Organist.

John Doane gave an organ recital in Trinity Church, New Orleans, La., in December, under the auspices of the Philharmonic Society. Mr. Doane is head of the organ department of the Northwestern University, Evanston, Ill. That he is one of the leading organists of this country is attested by the fact that during the past season he played over thirty important recitals, three of them before Chapters of the American Guild of Organists.

The impression which New Orleans received of Mr. Doane is herewith quoted:

Mr. Doane . . . proved himself a master of his instrument and an interpretative artist of rare merit. A well planned program, with possibly the highest point of interest reached in the toccata and fugue in D minor of Bach, was given to the very large audience assembled.

The "Liebestod," from "Tristan and Isolde," Wagner, was orchestral in its splendid rendition, and in contrast the graceful and interesting melody in E minor of Rachmaninoff and the delicate tone weaving of the two Debussy numbers showed the versatile resources of the artist.

The program closed with the tremendous fugue from the sonata on the 94th Psalm, the theme of which is "Vengeance," and powerful and deep in color was the remarkable work.—New Orleans States, November 29, 1915.

The edifice was crowded and the event one of the most fascinating one could wish to hear. The program, while including enough of Bach and the more conventional ecclesiastical genre, added others that one rarely hears in church music and which present another phase of the organ's infinity of styles.

Of these latter the two Claude Debussy numbers were as exquisite expressions of musical art as have ever been heard in New Orleans; works rendering moods of dreamy tenderness like some of those effects of nature that seem to have escaped from the realities of rock, earth and tree into mirages and whims of enchantment. One was the prelude to the "Blessed Damosel," more ethereal of the two; the other "En Bateau," more varied and of keener emotion. Both were done with perfect grace and finish and the great organ was handled with the delicacy of a piano. Another work showing this exquisite phase of Dr. Doane's art was the melody in E minor by Rachmaninoff, in which the melodic theme is brodered upon a faintly patterned background.

The "Liebestod" music from "Tristan and Isolde" was one of the recital's most impressive numbers. "Con Grazia" was almost too light in substance. The concert's finale was a fugue from the sonata on the 94th Psalm by J. Reubke.—New Orleans Times-Picayune, November 29, 1915.

Luther D. Mott Sang at Newport on Christmas Sunday.

Luther D. Mott, baritone, one of the most promising pupils of Kate Liddle, formerly of Munich, at present teach-

ing in New York, sang most creditably in Newport, R. I., featuring the services there on Christmas Sunday, to the delight of a large congregation. He has been re-engaged for Easter.

Since his return from Munich, Mr. Mott has specialized in church and concert work, with signal success. The sympathetic quality of his voice appeals to all listeners.

LUCILLE STEVENSON WINS ANOTHER SUCCESS.

At a recent appearance in Osage, Iowa, Lucille Stevenson, soprano, of Chicago, met with much success, as the following will attest:

The Organ Club and choir of the Methodist Church are to be congratulated on the success of the song recital given by Lucille Stevenson last Tuesday night, for they were responsible for her appearance here. Surely no finer singer has been heard here, and many were the requests for a re-engagement. It was very, very beautiful singing; a charming personality, a perfect enunciation of text, a lovely tone quality and rare interpretative art won the admiration of the large audience, which enthusiastically applauded her. . . .

Miss Stevenson sang a group of German Lieder, with the same clear enunciation that marked her use of English, and with a fine appreciation of the musical value of these art songs: Schubert's "Ungehduld" and "Abendroth" and Brahms' "Wiegenlied" and "Immer Leiser." Her next group included Homer's brilliant "Sing to Me, Sing" and Carpenter's "When I Bring to You Colored Toys, My Child" and "The Sleep That Flits on Baby's Eyes," which had been given here before and which won an immediate success. Mr. Carpenter's great art of song writing would soon be enthusiastically recognized by our music loving communities if always it might have such art of interpretation as Miss Stevenson brought to them. She made these two difficult modern songs the most popular of all her program. This group ended with Ward-Stephen's "Summertime" and Miss Stevenson gave as an encore his "Rose's Cup."—Osage Journal, December 2, 1915.

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BOSTON HEARS NOTED ARTISTS AT COPLEY-PLAZA MUSICAL.

Sixth Morning Function at Fashionable Hostelry Proves of Rare Interest—Gabrilowitsch Assists at Chamber Music Concert—Julia Culp Draws Another Capacity Attendance.

Symphony Chambers,
Boston, Mass., January 8, 1916.

The sixth of the morning musicales under the direction of S. Kronberg took place at the Copley-Plaza Hotel on January 3. The occasion served to bring together a quartet of excellent and variously interesting artists, to wit, Germaine Schnitzer, pianist; Kathleen Parlow, violinist; Marie Sundelius, soprano, and Albert Janpolski, baritone.

Both of the instrumentalists are well known here, though neither has been heard previously this season. Technically and artistically, Mme. Schnitzer's playing is unusual; it is beautifully phrased, yet brilliantly explicit. In Schulz-Eyler's arabesque on "The Blue Danube Waltz," her virtuosity was scintillating in effect. Miss Parlow submitted pieces by Chopin, Goldmark, Wieniawski and Tartini-Kreisler. She plays with the tone of a worshipper at twilight, creating a reverent mood that is luminous in its quietude. Chopin's nocturne and Goldmark's air have seldom been more exquisitely done.

In the difficult and sustained aria from Charpentier's "Louise," Mme. Sundelius achieved a triumph that brought an ovation. A beautifully pure tone, a vital timbre and an expression that was emotion itself, characterized her work. Several little Swedish songs were also charmingly and piquantly rendered, Grieg's "Tak for Ditt Rad" being especially delightful.

Mr. Janpolski is a very interesting singer, though on this occasion he was not vocally well disposed. While his selections were all in Russian, they were evidently sung with due musical appreciation. The "Volga Boat Song" and Gretchaninoff's "Steppe" were perhaps most interesting.

KREISLER PLAYS GODOWSKY MUSIC.

Fritz Kreisler gave his second concert here this season on the afternoon of January 2, in Symphony Hall. His program included the Bach suite in E minor, the Schumann fantasy in C major, op. 131, and romance in A major, a Vieuxtemps concerto and shorter pieces. Most interesting of the offerings, however, was the concerto by Vieuxtemps. This is a highly poetic work. Godowsky's two compositions were excellent, the "Valse Macabre" being especially worthy of distinction. Kreisler played with his customary technical skill and musical taste.

GABRILOWITSCH IN CHAMBER MUSIC.

Assisted by Ossip Gabrilowitsch, the distinguished pianist, the Kneisel Quartet gave its third concert of the season on the evening of January 4, in Steinert Hall. The pianist was heard in the Strauss quartet in C minor, for piano, violin, viola and cello. The piano part is especially difficult, but Gabrilowitsch played as though under the impulse of inspiration. His performance was memorable.

LEE PATTISON'S RECITAL.

Lee Pattison, who has won recognition as a serious pianist of more than usual promise, gave a recital in Jordan

Hall on the afternoon of January 5. His program was as follows: Beethoven, rondo in G major, thirty-two variations and sonata, op. 101; Chopin, nocturne, op. 62, No. 2; scherzo in B minor, "Chant Polonaise" and fantasy; Ravel, sonatine; Liszt, "Rakocsy March." Mr. Pattison's playing was technically excellent. His tone is generally pleasing, and in interpretation he displays sound musical judgment. It is to be regretted, however, that his selections were so uniformly academic in character.

CULP SINGS TO CAPACITY AUDIENCE.

Julia Culp gave her second recital here this season on the afternoon of January 8, in Jordan Hall. As on the previous occasion, the auditorium was filled to capacity, with many persons sitting on the stage and standing in the aisles. As also previously, her audience was notable for its spontaneous and sustained enthusiasm.

The program was one of unusual interest and included a number of unfamiliar songs by familiar composers. It was as follows: Schubert, "Suleika" I and II, "Klärchen's Lied," "Das Mädchens Klage" and "Ave Maria"; Franz, "Widmung," "Mutter, O Sing' mich zur Ruh'" and "Frühlingsgedränge"; Cornelius, "Untreu," "Ein Ton" and "Ein Veilchen"; Brahms, "Wenn du Nur Zuweilen Lächelst," "Therese," "Auf dem See," "Es Steht ein' Lind'," "Wie Komm' Ich Zur Thür Herein" and "Der Schmied." The songs by Cornelius, Schubert's "Ave Maria" (Ellen's Third Song) and Franz's "Mutter, O Sing' Mich Zur Ruh'" were especially excellent.

Mme. Culp was in splendid voice and sang with wonderful color appreciation. Her real genius is in interpretation, and she excels in songs that entail a subtlety of expression. She was compelled to repeat several of her numbers, and at the close of the program, added Brahms' "Botschaft," de Lange's Dutch serenade and "The Star," by Rogers.

IRMA SEYDEL'S BUSY SEASON.

Irma Seydel, Boston's talented young violinist, has been before the public a great deal this season. Recently, she played at the Rubinstein Club in New York and later at the Liederkranz in St. Louis. In each instance her success was conspicuous. The New Year found her even busier, and she is now in the midst of a series of recitals that will carry her over a goodly portion of New England. On January 4, she played at Framingham; on the 5th at Lowell. On the 10th she is to play in Mansfield, on the 11th in Arlington, on the 13th in Plymouth, on the 14th in New Bedford, and on the 17th and 18th in Boston. Paganini's concerto in D major, Sarasate's "Faust" fantasy and a Kreisler group are included in the program which Miss Seydel is presenting in this series.

PROVIDENCE TALENT PLUS BOSTON TRAINING.

The Arion Club of Providence, assisted by the Providence Symphony Orchestra and a quartet of principal singers selected exclusively from among Providence talent, recently performed "The Messiah" at the Strand Theatre in Providence before a representative audience. The Providence papers all voted the occasion as memorable. Surely a "providential" musical application of "Ole Abe's" governmental slogan, but the particular interest of Boston centers in the quartet. Geneva Jeffers, the soprano, and Mme. Claudia Rhea Fournier, the contralto, are both artist-pupils of Harriot Eudora Barrows; George H. Boynton, the tenor, and Lionel P. Storr, the basso, are artist-pupils of Arthur J. Hubbard and Theodore Schroeder, respectively. Concerning their joint performance, the Providence Journal says, "To the quartet . . . all praise is due for the spirit with which they sang their several parts. One quality they had in common, the excellence of diction, which made their solos intelligible without reference to the text." The Providence Times adds that "The solo work was creditable to the representation of Providence as a producer of individual singers." V. H. STRICKLAND.

Schillings' "Mona Lisa" was given at the Wiesbaden Opera very recently, but did not score a pronounced success. In the same city Liszt's "St. Elisabeth" had a performance not long ago, under Mannstaedt, at a concert of the Royal Orchestra. Wiesbaden heard also Wilhelm Bachaus, the pianist, in a recital of his own.

GODOWSKY PLAYS FOR MOZART SOCIETY.

Tourret, Violinist, and Virginia Root, Soprano, Complete Notable Trio of Artists at Fashionable New York Society's Third Musicales.

Leopold Godowsky, pianist, was the loadstone of mutually inspired and inspirational attention in the three piano groups which he provided for the members of the New York Mozart Society, Mrs. Noble McConnell, president, and guests, which attended in large numbers the January 8, Saturday afternoon musicale at Hotel Astor, New York. Mr. Godowsky played first Chopin's ballade, op. 32, A flat; Berceuse; valse, op. 42, A flat, and the applause which followed each number of the group was sufficient evidence that this musical body of women thoroughly enjoyed the witchery of the great pianist's skill.

Naturally Mr. Godowsky was greeted with exceptional applause when he appeared for the second group, made up of etude, op. 25, No. 1, A flat, Chopin, written for the left hand by Mr. Godowsky; Leschetizky's "Arabesque," Moszkowski's "En Automne" and the Schubert-Tausig "Marche Militaire." To conclude the program, he played the Henselt berceuse and Liszt's "Tarantelle, Venezia e Napoli." Of course, Mr. Godowsky must add encores.

Andre Tourret, violinist, shared the admiration of the ladies because of his beautiful tone, virile and pure, which accompanied his splendid violinistic interpretations of the Bach-Kreisler "Grave," M. Ravel's "Passepied," Porpora-Kreisler's "Menuet," which opened the program. The second group consisted of Sinding's andante, C. Cui's "Orientale" and the Brahms "Danse." Mr. Tourret was worthily accorded a warm welcome. Camille Decreus accompanied with skill. The violinist was called upon for and supplied encores.

Virginia Root was the vocal soloist for the afternoon. The soprano sang the "Romeo and Juliet" waltz, by Gounod, for her first number. Lehmann's "Cuckoo," Spross' "Lindy" and Liddle's "In My Garden" for her second group. Mr. Spross, who was at the piano, shared the applause and there was a request for the repetition of his "Lindy."

"Surprises" are popular features of the Mozart Musicales this season and those furnished by Mrs. McConnell on Saturday afternoon aroused no small amount of amusement and entertainment.

The usual sumptuous collation followed the program.

Ruth St. Denis at Candler Theatre.

On Tuesday, Thursday and Friday of last week, January 4, 6 and 7, Ruth St. Denis, assisted by Ted Shawn and a well selected company, delighted lovers of the art of dancing at the Candler Theatre, New York. Part I of the program consisted of nature rhythms. A ballet created and taught by Mr. Shawn, having eleven subdivisions, was given by its creator and seven others, after which Miss St. Denis danced a number designated as "The Spirit of the Sea."

Part II was called "Facing West From California," the dances being those of Hawaii, Japan, Java and India. In the latter, Miss St. Denis, Mr. Shawn and the entire company participated. There were also eight modern dances, notable among them being the St. Denis mazourka, which was performed by Miss St. Denis and Mr. Shawn.

"Radha," the mystic dance of the five senses, to music by Delibes, formed Part III. In this Miss St. Denis and the native Hindoo assistants did some very remarkable pantomime work.

A large and enthusiastic audience testified to its delight in the entire program by insistent and prolonged applause.

What famous Russian composer (name beginning with "D") uses the pen name, "Joseph Hoffman?"

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BOSTON NEW YORK

EX-PRESIDENT TAFT SPEAKS AT CINCINNATI ORCHESTRA CONCERT.

Makes Address Memorializing Miss Dow, Benefactress of the Organization—Smith's "Prince Hal" Lacks Modern Harmonic Color—Liadow's "Kikimora" Received Enthusiastically—Pupil of Conservatory Sings at Orchestral "Pop" with Much Success.

Cincinnati, Ohio, January 8, 1916.

The Cincinnati Symphony Orchestra has had a very busy time during the current week, for besides the "Pop" concert last Sunday afternoon and the regular pair of concerts Friday and Saturday, it was required to render an additional program at the memorial concert, given in honor of its benefactress, M. Cora Dow, last Wednesday night.

This last mentioned event was entirely an invitation affair, invitations having been given out in the main to subscribers and patrons of the organization. Former President William H. Taft came to the city especially to deliver the address of the occasion. Upon his appearance on the stage he was received with a fanfare by the orchestral forces. In his able address he talked principally of the life and character of her in honor of whose memory the affair was held. In his characteristically clear and effective manner he dwelt upon the story of her early struggles, her determined business sense and her final great success in the field she had chosen for herself. Her great love for the tonal art was described, her willingness to help those worthy of such action in her own modest manner, which always impelled her to shun the limelight, and, finally, the crowning of her philanthropy with that wonderful gift to the symphony orchestra which has now become history. The lesson which the speaker drew from his subject was that the best manner in which Cincinnati might express its appreciation would be to let Miss Dow's gift be a spur toward other efforts in the same direction—an opinion in which those present seemingly concurred heartily. Mr. Taft was the recipient of a great round of applause upon his appearance as well as at the conclusion of his address.

The musical program was a most appropriate one, considering the nature of the event, consisting of the prelude to "Lohengrin," "Siegfried's Funeral March," from "Götterdämmerung," and Richard Strauss' "Tod und Verklärung," the prelude being played before the address and the other two numbers after it. Most appropriately, with the exception of the greeting extended to our former President, all applause was withheld. It will hardly be necessary to state that the rendition of the musical numbers was beyond criticism, especially as they are among the most effective readings in Dr. Kunwald's repertoire.

REGULAR SYMPHONY CONCERT.

The regular pair of concerts, which was inaugurated with the performance Friday afternoon, showed an extremely interesting program, the latter containing two novelties as far as local audiences are concerned. These were an overture named "Prince Hal," by the American composer, David Stanley Smith, and Liadow's wonderful bit of orchestral invention, "Kikimora."

Smith's work has had several American performances, one in New Haven, where the composer is assistant professor of theory of music at Yale University, and one in New York by the New York Symphony Orchestra. Dr. Kunwald read the composition with much care, and it was evident that his one aim was to do full justice to the composer's ideas. It was the opinion of all who had the pleasure of being present at the performance that the latter was in every way an adequate one. As to the composition itself, the impression at first hearing was that of a scholarly bit of musical workmanship, with an elaboration of material that might have been more extensive and also more weighty. There is plenty of modern orchestral color, but less of modern harmonic color. The thematic material seemingly lacks inspirational quality. At the same time it must be stated that on the whole the overture is well worth a hearing.

Liadow's "Kikimora" proved a most delightful surprise to the hearers, the latter showing their appreciation by demanding a repetition. Although this is against the rule, Dr. Kunwald was persuaded to make an exception in this case and the performance was repeated. Liadow calls his composition a folk tale, as it is based upon the doings of a mischievous sprite after whom the composer named his work. Thorough originality in musical invention, characteristic orchestral coloring, and a most logically carried out delightful mood, mark the opus throughout. All in all it proved the most enjoyable novelty heard here in years. Dr. Kunwald's wonderful insight into the spirit of the composition and the technical perfection of the rendition were the principal factors, besides those mentioned, that helped the work to what must be considered an exceptional local

success. It was but another of numerous preceding examples of the great versatility of our talented leader.

Another well chosen number was the serenade for wind instruments, op. 7, by Richard Strauss, which brought out prominently the principal members of the wind section of our orchestra. The ensemble under Dr. Kunwald's leadership was in every way highly to be commended, the performance being one of the bright spots on the program. The latter closed with a spirited rendition of Schumann's fourth symphony.

Ferrari-Fontana was the soloist, his numbers consisting of the well known "Aida" and "Carmen" arias, to which he added by way of an encore the no less well known tenor number from "Pagliacci."

POPULAR ORCHESTRAL MUSIC.

The popular concert last Sunday afternoon brought our music lovers another most enjoyable program. Again Music Hall was filled to the last seat, and the orchestra being in particularly fine fettle, the afternoon was full of some of the best entertainment that has been had at these events so far this season. Again a distinct advance in quality was noticeable in the numbers which were presented. A suite for orchestra by Dohnanyi, which graced one of the regular symphony programs last season, was the musical test for the audience. The appreciation shown this by no means simple bit of musical workmanship proved that the test had been well stood. Other numbers on the

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program that were particularly well enjoyed were the "Rienzi" overture and the "Magic Fire Scene" from "Walküre," Dr. Kunwald's reading of both these numbers being full of fire and enthusiasm and carrying everything before it. Other numbers were the march from Meyerbeer's "L'Africaine," a selection from Gounod's "St. Cecilia" mass, and the ever well liked overture to "The Merry Wives of Windsor," by Nicolai.

The soloist was Flora Mischler, a pupil of John Hoffman, of the Cincinnati Conservatory of Music forces. Miss Mischler is a girl of extreme youth for a public performance of such importance. But this fact did not prevent her from making her appearance with an amount of confidence that at once won her the hearts of her audience and assured her success. Miss Mischler's voice proved to be a very pleasing soprano of fine quality. That it has received adequate training goes without mention when one knows the name of her preceptor, who has in the immediate past been able to show an unusually large number of pupils that have made a splendid success in public.

ANOTHER CONSERVATORY ADVANCEMENT.

The Cincinnati Conservatory of Music has taken another important step toward the development of its operative department. It will be remembered that this department had its inception during the last school year. This season the growth of the department necessitated the engagement, in addition to those already on the staff, of Minnie Tracy. Miss Tracy was engaged at the beginning of the present season and has made a big success of her work. Still the growth of the department has made it necessary at the present time still further to add to the faculty. The new addition is Ralph Lyford, who will fill the post of operative coach and répétiteur. It is stated that Mr. Lyford

has had the best kind of training for his present position. It seems that he has worked abroad under both N. Kisch and Weingartner. During the past four years he has been on the staff of the Boston Opera Company and the Pavlova Ballet. It is expected that his engagement will give a decided impetus to the new department, if, indeed, such impetus be necessary. In addition to holding classes in interpretation, diction, action, mise en scene and all matters connected with preparation for opera Mr. Lyford will conduct the conservatory chorus. CINCINNATUS.

"MESSIAH" PERFORMED IN EL PASO, TEXAS.

Oratorio Given an Effective Hearing in City on Mexican Border—General Obregon Sends His Band Across the Line to Extend Musical Compliment to Americans.

El Paso, Texas, December 4, 1916.

On the evenings of December 27 and 28, the El Paso Choral Society rendered Handel's oratorio, "The Messiah," at the First Presbyterian Church. The first night was in the nature of a dress rehearsal, but despite a heavy snow storm, a large and enthusiastic audience was present. On the second night the auditorium was filled to its seating capacity.

El Paso numbers people from cities all over the Union among its citizens, and if the expressions of those who had heard the oratorio given in the larger cities, East and West, is any criterion, then the chorus is certainly deserving of high praise for its work. The singers gave evidence of very careful training.

An orchestra of twenty-five pieces, composed entirely of local volunteers, supported the chorus and soloists in an admirable manner.

The soloists were, sopranos, Maud Lafferty Kaster, Rose Wilson, Leila Trumbull Holliday and Marie Shelton Howe. Contralto, Emma Ullmann Goldstein. Tenors, F. G. Billings and Charles J. Andrews. Basses, Matthew Lemen and Italo Picchi. All of them did excellent work throughout and received much applause.

James G. McNary, who is responsible for the formation and continuation of the society, was the conductor, and the spirit and success of the performance reflect the ability and unceasing tact and energy he has used to make the organization a recognized factor in local musical affairs. He is president of the First National Bank of El Paso, and one of our leading citizens.

Ruth Reynolds McNary officiated at the pipe organ and her services were of marked value.

The society is composed of the members of the various church choirs, with a few outside volunteers.

MUSICAL AMENITIES.

General Obregon, Commander in Chief of the Armies in the Republic of Mexico, spent the holidays in El Paso, and was shown a great deal of attention. He returned the compliment by sending over his band of seventy-five pieces, which gave a delightful concert in Cleveland Square on the afternoon of New Year's Day. The band received a great ovation. It is one of the best bands that ever came out of Mexico. T. E. SHELTON.

Iris Pendleton Activities.

Iris Pendleton, the energetic Chicago musical manager, is on the road at the present time, booking his various artists, and some of the contracts he signed within one week recently are the following:

Maud Powell, one recital at Tulsa, Okla.
Marguerite Dunlap, contralto, and Emilie Goetze, pianist, one recital at Enid, Okla.
Marguerite Dunlap and Emilie Goetze, one recital, at Shawnee, Okla.
Otto L. Fischer, pianist, in private recital, at Shawnee, Okla.
Giuseppe Fabbrini, pianist, in recital, Shawnee, Okla.
Otto L. Fischer and Harry Evans, one recital, at Fort Smith, Ark., and one appearance in "The Messiah" at Fort Smith, Ark.
Otto L. Fischer, pianist, and Harry Evans, basso-cantante, joint recital, Durant, Okla.
Maud Powell, at musical festival, Edmond, Okla.
Otto L. Fischer and Harry Evans, music festival at Edmond, Okla.
Marguerite Dunlap and Emilie Goetze, one recital at Denton, Tex.
Maud Powell in recital at Denton, Tex.
Marguerite Dunlap and Emilie Goetze in recital at Tyler, Tex.
Charles Harrison, tenor; Marguerite Dunlap, contralto, in joint recital, and an appearance in recital one evening and an appearance in "Messiah" program the following evening, at the Abilene Music Festival, Abilene, Tex.
Otto L. Fischer, pianist, and Harry Evans, basso-cantante, in joint recital, and Harry Evans in "Messiah" program at the Abilene Music Festival, Abilene, Tex.
Maud Powell, in recital, Brownwood, Tex.
Marguerite Dunlap and Emilie Goetze, in recital, at San Angelo, Tex.
Charles Harrison, tenor; Marguerite Dunlap, contralto, in joint recital and in appearance on "Messiah" program at the Wichita Falls Music Festival, Wichita Falls, Tex.
Otto L. Fischer, pianist, and Harry Evans, basso-cantante, in joint recital and Mr. Evans in "Messiah" program at the Wichita Falls Music Festival, Wichita Falls, Tex.

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by His Countrymen at Fifth Concert of
Season by English Society—Various Musical Happenings.

The scheme of the fifth concert was in the nature of a tribute to our French allies, in as much as the list of pieces submitted contained nothing but French names, viz., Berlioz, Lalo, d'Indy, Fauré and Saint-Saëns. Mignon Nevada chose David's florid air from the "Perle de Brésil" (the flute obligato being in the safe charge of Vincent Needham) and Bellini's "Casta diva." The latter proved so much to the taste of the audience that two extra items had to be given. Camille Chevillard was in command and his readings of the various morceaux were marked by intimate knowledge and effective direction, as might be expected from the permanent chef d'orchestre of the Lamoureux combination.

The whole of the sixth concert was taken up by a performance of "The Messiah," under the direction of Sir J. F. Bridge, organist of Westminster Abbey, who is supposed to be an authority on the work. Though he may possibly lay claim to such a distinction, he does not possess the magnetic power of a great leader, and his view of several of the choral episodes was not very illuminative. The principals were Agnes Nicholls, Phyllis Archibald, Alfred Heather and Robert Radford, all of whom, with the exception of the contralto, who was very nervous, were au courant with their work.

WELSH CHORAL UNION.

"The Messiah" was again drawn upon a few days later by this organization, the male ranks of which have been depleted by several who have lost their lives or been wounded in the great struggle on the Continent. With the assistance, however, of willing helpers, the gaps were filled, and I must candidly admit that in the course of a good number of years I have never heard the choral portions more powerfully treated, a result due to the presence of a new conductor, Hopkins Evans, who hails from South Wales, from which district, curiously enough, the late Harry Evans, who died last year, also came. Not only were the familiar numbers phrased with refinement and reverence, but considerable feeling was imparted into such items as "Behold the Lamb of God" and the "Surely" series. Hopkins Evans is undoubtedly an acquisition, and if his services can be permanently retained, the reputation of the union will, I think, be maintained. The principals were Emily Breare, Phyllis Archibald (who was more successful this time) Wenboter Millar and Herbert Brown. A capable orchestra, with Alfred Benton at the organ, dealt effectively with the instrumental work.

SATURDAY MUSICAL EVENINGS.

It is to be regretted that the support given at the outset of Rushworth & Dreaper's scheme has not been continued, though there has been no falling off either in the quality or the quantity of the material submitted. One of the most recent successes was registered in the appearance of Mabel Manson, a London soprano, who is more than usually gifted, both in voice and appearance. Her rendering of Ardit's "Il Bacio" and two very attractive songs by Easthope Martin was in every respect admirable, and her diction and phrasing imply musical intelligence fortified by judicious training. Miss Manson has all the attributes of a successful concert singer. Charles Leeds also won favor by his treatment of the "Toreador's Song" from "Carmen" and other examples.

York Bowen is one of our foremost native pianists and his appearance at the succeeding concert was a feature of distinct interest. His selections were drawn from Rachmaninoff, Chopin, Liszt and Moszkowski and included several examples of his own creative talent, all of which were played with ample digital skill and musicianly intelligence. Songs were rendered by Mrs. York Bowen, whose voice is sympathetic in quality and her diction clear. She does not follow the beaten track by any means, as her choice of songs covered examples of Granville Bantock, Cyril Scott and her husband. Dorothy Bottomley's powerful mezzo-soprano was very ably accompanied by Mattie Talbot. Lindon Wyatt provided several side splitting sketches.

On a subsequent evening the principal star was Michael Zaczarewitsch, who, resplendent in the becoming uniform of a Russian infantry officer, gave a highly vibrant exposition of Wieniawski's "Souvenir de Moscow" and polonaise in D. It appears that, owing to heart trouble, he has been granted prolonged leave of absence by his government and has returned to this country for an indefinite period. His playing is full of energy and his command of his instrument is exceptional, particularly in double stopping passages.

At the tenth concert a welcome innovation was the engagement of the Victorian Court Orchestra, a capital little

combination conducted by Gordon Stutely, the playing of which was marked by fluency and precision. Adam's sparkling "Roi d'Yvetot" overture and selections from Mascagni, Offenbach, Sullivan and others were interspersed with vocal items capably rendered by Mrs. Robert Walker, Dorothy Welch, T. Barlow and W. H. Atkinson.

LORD ROBERTS MEMORIAL FUND.

An interesting but unduly plethoric program had been prepared by the promoters of this fund, which is organized for the disabled soldiers and sailors resulting from the war. Maud Valerie White was prominently in evidence and the vocalism of Ida Kiddier and Gervase Elwes was well supported by the composer herself. The lady's output of songs is quite remarkable and there is not a dull one in the lot. Plunkett Greene's voice has deteriorated during the last decade, but he is a keen musician and a thorough artist, though at times he carries his sotto voce effects to extremes. Gertrude Peppercorn, who took Irene Scharrar's place at the last moment, is one of our best lady pianists and her rendering of Chopin's A flat polonaise was a well sustained effort and a technical triumph. Samuel Mann, a local baritone and an earnest musician, was also very successful in several of Miss White's songs; and Muriel Foster's fine voice and cultivated method were heard to advantage in O'Connor Morris' "The Army of the Dead." Roland Jackson's treatment of Puccini's "Che gelida" was very much appreciated, as well as the suave accompaniments of Samuel Liddle. Rushworth and Dreaper showed practical sympathy with the movement by gratuitously placing their capable staff and wide experience as concert directors at the service of the promoters, which generous action was warmly acknowledged by Lieut-Col. Lord Claude Hamilton, M. P., in the course of a short address setting forth the objects of this worthy fund. Mary Anderson (Mme. Navarro), the one time famous American actress, made her appearance after a nearly thirty years interval and contributed the balcony scene from "Romeo and Juliet." The effect, however, was marred by the unsuitable acoustics of the room which, if admirable as a concert hall, is by no means suitable for histrionic displays. She was, however, much more successful later in an English version of Cemmaert's "Chantons Pelges."

HARRISON CONCERT.

In my last communication I alluded to the concerts under the management of that astute veteran, Percy Harrison, of Birmingham, who is conducting another tour of the principal cities of the United Kingdom. He reached Liverpool in due time on his second visit, bringing with him a company second to none in his past records, viz.: Ada Crossley, "Princess" Iwa (said to inherit Maori blood and traditions), Ben Davies, William Samuel, May Harrison (violin), Fanny Davies (piano) and F. B. Kiddle (accompanist).

THE BOULT ORCHESTRA.

At an extra concert given by Adrian C. Boulton in Picton Hall, November 24, the piece de résistance was Schumann's piano concerto, the solo part being handled by Joseph Greene with dexterity and sympathy. MacDowell's "Witches' Dance" and Chopin's A flat ballade were also offered with equal success. Mozart's symphony in G minor, Vaughan Williams' "Wasps" overture, and Auber's overture to "Masaniello" provided agreeable contrasts varied by the vocalism of Myrtle Jones in selections from Vaccaj and Brahms.

A subsequent program was devoted to Debussy's short suite (originally a piano duet and orchestrated by Henri Busser), Glazounow's serenade in F, Joseph Holbrooke's miniature suite for five wind instruments, and Wolf's Italian serenade. Henri van Damme played the solo of Haydn's cello concerto, also a striking "Elegy" by Gabriel Fauré; and Arthur Steurbaut, a Belgian baritone, gave a forcible version of Schumann's "Two Grenadiers" (in French) and an attractive Flemish song by Benoit ("Mijn Moeder-spaak"), proving that he is an artist who should make his mark.

For the final concert on December 15th an especially important program had been compiled, including Beethoven's "Leonore" overture, No. 3; Brahms' second symphony, and Percy Grainger's "Colonial Song" and "Shepherd's Hey," the orchestra being augmented for the occasion. MacDowell's piano concerto in D minor was also heard, and in this connection the highest praise must be accorded to Una Truman, who undertook the solo with conspicuous ability and complete success.

As an instance of Mr. Boulton's capacity as an orchestral conductor it may be added that he has been invited by the Philharmonic Society to conduct the concert on January 25. Vocal finish and dramatic energy were evinced by Earle Spicer in Pizarro's big scene from "Fidelio," and he was scarcely less successful in two songs by A. C. Boulton, the piano accompaniments being in the hands of the last named. They were well received.

CATHOLIC PHILHARMONIC SOCIETY.

This society probably has made its last appearance owing to want of support from the public and especially from the

Catholic body, which is not creditable to the latter. H. P. Allen, the conductor, has worked strenuously to bring about success, but has failed, although there is reason to suppose that, when things settle down again, an attempt will be made to resuscitate the choir. The record is praiseworthy. Commencing with Parker's "Hora Novissima," subsequent production included Astorga's and Dvorák's setting of the "Stabat Mater," Handel's "Messiah," etc. The valedictory concert was devoted to Irish music and contained a number of folk tunes arranged by Stanford, Wood and others, all of which were handled with skill. Agreeable solos were contributed by Mrs. Arthur Roberts (Dylis Jones) and Rev. W. Foy and some harp selections by C. Collier. W. J. BOWDEN.

SIBYL SAMMIS-MacDERMID AND JAMES G. MacDERMID AT FINDLAY, OHIO.

Artist Couple Win Special Tribute.

The following letter and press clipping were received from the director of Findlay College Conservatory following the recital of Sibyl Sammis-MacDermid and James G. MacDermid there recently:

Findlay, Ohio, December 18, 1915.

DEAR MR. MACDERMID: Just a line to send you the clippings and also to let you know that your recital here was a grand success and I am glad for it for myself as well as for you. I hope we may count you as a number for our next year's course.

Sincerely yours,

(Signed) GUY C. LATCHAW.

The Findlay Daily Courier, of December 11, 1915, contained this review:

One of the finest and most artistic recitals that has ever been given in the College Chapel was the one given last evening by Sibyl Sammis-MacDermid and her composer-accompanist husband, James G. MacDermid.

The chapel was filled to the doors and every one that took this opportunity of hearing this famous artist will long remember with what a wonderful temperament, remarkable stage presence, indescribable voice and charming personality she swayed them at her own free will, at times sad and bringing her hearers to tears and at other times in the height of joyfulness.

Her program was one of great versatility, opening with the grand oratorio aria, "With Verdure Clad," from the never dying "Creation," and running through the best of the classics. Then came her grand opera group, having a very fitting and happy close in the group of Mr. MacDermid's own songs. This group was very appropriately called by Mrs. MacDermid, "The Home Made Music."

To specify which one of the songs was best rendered in this great recital is going beyond human power, as every song had about it that artistic atmosphere that made it stand out by itself as a complete work of art.

Probably the most dramatic and wonderful rendition of the evening was the aria, "Quando me'n vo soletta," from Puccini's "La Boheme," after which Mrs. MacDermid graciously responded to an encore by giving the aria, "One Fine Day," from "Madame Butterfly," by the same composer. Mrs. MacDermid is certainly way beyond many of the operatic stars who hold their reputation upon the rendition of this one aria, as she possesses the unusual compass that makes a low F as beautiful as a high C.

All in all, the program was one grand success and Findlay certainly should feel proud of the talent that Findlay College Conservatory, through its director, Guy C. Latchaw, is bringing into its midst.

Schulz-Adler Recital.

A big and appreciative audience, consisting largely of professional and amateur musicians, practically filled all the available space of the Hunter College Auditorium, New York, on Tuesday evening, January 4, for the Schulz-Adler sonata recital.

The program opened with Brahms' sonata, op. 38, in E minor for piano and cello, which was produced by these two artists in a masterful manner. The other big work played was Beethoven's sonata, op. 69, in A major for piano and cello, which for tone coloring, rhythmic effects and general ensemble, was all that could be desired.

Clarence Adler played as solo Schumann's "Scene from Childhood," op. 15, with much pathos, warmth and musicianly insight, and again proved himself an artist of high ideals and attainments. He was warmly applauded.

Leo Schulz contributed a group of four cello solos, "Indian Romance," H. Burck; "Valse Caprice," L. Kroll; "Berceuse," op. 11, E. Aleneff; and "Spinnlied," op. 55, by D. Popper. His playing greatly pleased the large audience.

Josef Adler accompanied delightfully.

Middleton's Popularity.

Arthur Middleton, basso of the Metropolitan Opera Company, was one of the stars of the Bagby Morning Musicales at the Waldorf-Astoria, New York City, Monday morning, December 27. Mr. Middleton has a coast to coast concert itinerary booked immediately following the grand opera season in New York.

The List Swells.

"We enjoyed Philip Hale's twenty-six pages on Bruckner," writes Leonard Lieblich, "much more than ever we enjoyed twenty-six pages of Bruckner's music." Let that go double, Leonard; nor should we have to read Hale to know how you felt—"Line-O-Type or Two" in Chicago Tribune.

VIENNA ORCHESTRAS ARE PROVIDING FINE FARE.

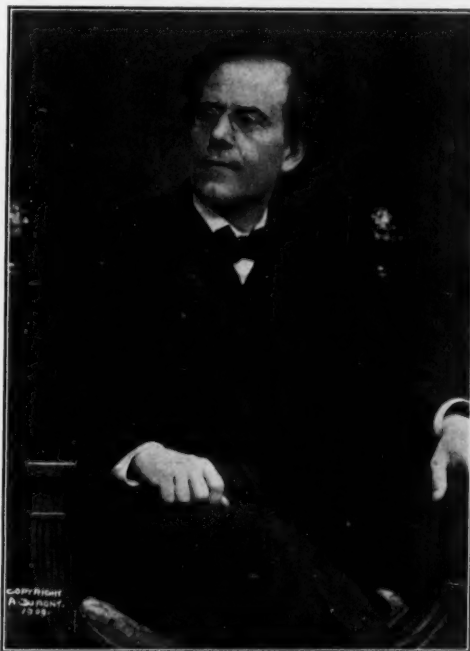
Tonkünstler and Konzert-Verein Rivaling Each Other in Interesting Programs.

Vienna, November 30, 1915.

The musical season is at its height. There are many good artists being heard here daily and often one does not know where to go.

The two symphony orchestras, the Tonkünstler and the Konzert-Verein, are rivaling each other in interesting programs each week. The Tonkünstler Orchestra, under the direction of Oscar Nedbal, gave a wonderful performance of Beethoven's ninth symphony, clear in line and great in interpretation. How often conductors are conquered by the last movement of the symphony, where not only the whole orchestra, but all the voices as well, proclaim ineffable joy. Nedbal was always master of the situation, and the rendition of the ninth symphony was an event of the musical season.

Both societies gave some of Bruckner's symphonies, and the Brahms first and second. Brahms' first symphony shows him as the typical Austrian composer he was; the



GUSTAV MAHLER.

third part is a delightful picture of the Wiener Wald, with its fresh air and lovely colors. We heard, among other things, a novelty, "Theme with Variations," by Georg v. Spell, a boy rather young both in years and ideas.

The second "Meisterabend" was dedicated to Schubert and Gustav Mahler. Conductor Brecher of Cologne came to conduct the Tonkünstler orchestra and brought with him the famous singer, Edyth Walker. The unfinished symphony by Schubert was rendered with poesy and fire. Miss Walker was heard in songs by Schubert and Mahler. Both artists were given the hearty welcome which they deserved.

Wagner was the composer heard on the third "Meisterabend." Bruno Walter, of Munich, conducted. Anna Bahr-Mildenberg and Paul Bender, both of Munich, were the soloists. There is always the same to say about Bruno Walter; he is the fervent disciple of his master, the late Gustav Mahler, but he has not, like him, the impetuosity and fierceness which gave him his undisputed authority. Frau Mildenberg may be possible on the stage, where her poor voice can be excused on account of her great acting, but in a concert hall her means seem really too small. The success of the evening was won by Paul Bender, who took the audience by storm with his art and his splendid bass-baritone voice.

There are two other concerts to be mentioned, Elena Gerhardt's "Liederabend" and Margaret Gelbard's piano recital. There is nothing new to say about Elena Gerhardt's beautiful voice. She was at her best when singing some of the finest songs by Schubert and Franz.

Miss Gelbard is a good pianist, especially in lighter music; her group of Chopin pieces were performed in a very musicianly way.

TUTTI.

Frances Alda's New Triumph.

Frances Alda, soprano of the Metropolitan Opera Company, sang the role of Yaroslava in the initial New York presentation of Borodin's Russian opera, "Prince Igor."

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WALTER HENRY ROTHWELL'S ACTIVITIES.

Former Symphonic Conductor Has Established Unique and Much Needed New York Studio.

With the disbandment of its symphonic forces the city of St. Paul lost the service of Walter Henry Rothwell and New York added that eminent and comparatively young conductor to its colony of musical artists. When casting about for a vocation which would most unequivocally satisfy him and serve the musical community, there was borne upon Mr. Rothwell the realization of what is perhaps one of America's most dire musical needs—namely (if one may call it so), a kind of laboratory, wherein the intricacies of conducting, orchestration, score reading and the higher branches of musical theory and composition could be solved practically and under compe-



WALTER HENRY ROTHWELL.

tent auspices. Besides being splendidly equipped for activities of this nature, Mr. Rothwell's wide experience makes him fitted, as are few, to coach artist singers in concert and opera repertoire. Unique indeed is the Rothwell studio, in that it caters to such widely diversified needs.

Mr. Rothwell finds his new activities congenial—in fact, quite engrossing. He thinks the American music student is by no means satisfied with a superficial order of study or training, in some respects fairly insatiable, and his inquisitive turn of mind makes for a penetration peculiarly valuable to an intellectually hungry race.

A number of well known, some of them famous, American musicians have placed themselves under Rothwell's tutelage.

Besides his seven years' activity with the St. Paul Orchestra, Mr. Rothwell conducted the Henry W. Savage productions of "Parsifal" and "Madame Butterfly" in New York and on tour all over the United States. In this connection he is well remembered by the American opera goers. But his European career was even more marked; in the opera houses of Vienna, Breslau, Amsterdam and Hamburg, Mr. Rothwell's baton was an object of great respect. And so, despite the worthy and needed work he now is doing, one cannot forbear expressing regret, that a musician of such indubitable parts, and one in whom the blood of life courses so quickly, should relegate himself to the prosaic and cloisterlike life of the studio.

For above all else, Mr. Rothwell is a conductor, his entire musical life being devoted to that end. Nor is he turning a deaf ear to the greater call; when it comes, as it surely must in the not distant future, it is safe to assert that Walter Henry Rothwell will not be found wanting.

Maggie Teyte to Marry.

Maggie Teyte, the singer, who was divorced recently from M. Plumon, a Paris lawyer, announces that she is to marry again in the spring. Her fiancé (Miss Teyte withholds his name) is an English army captain who lost a leg and an arm at Loos.

Live and Let Live.

To the Musical Courier:

With the profound admiration of a lifetime for the art and artists Europe has given us in opera, but with our national music coming into existence—which can only be maintained through the medium of the English tongue—

there is no longer an excuse for further barring our language from the operatic stage. The performances of opera in English, at least once each week, in every operatic company, should now be demanded by the general public, art patrons, critics and musicians. This is our right, and if we fail to demand it we are guilty of an unpardonable injustice to the art of our country, as well as being wanting in patriotism. E. E. F.

Fiqué Musical Institute Recital.

The 120th musicale given by piano and vocal students of the Fiqué Musical Institute, was held in the Institute Hall, 128 De Kalb avenue, Brooklyn, on Saturday evening, January 8. As usual, a large and enthusiastic audience attended.

The program consisted of the following standard piano and vocal numbers: Concerto, A minor (Grieg), Clara Heckerling, orchestral accompaniment on second piano, Carl Fiqué; "Norwegian Waltz" (Grieg), "Trovatore" fantasia (Krug), Esther Swayer; "The Sweetest Flower That Blows" (Van der Stücken), "Du bist wie eine Blume" (Rubinstein), "Absent" (Metcalf), "My Love Is Like a Red, Red Rose" (Hastings), Clarice Holzhall; "Album Leaf" (No. 2) (Liszt), "Humoresque" (Dvorák), "Wedding Day" (Grieg), Elinor Lange; "Capriccio Brillant" (Mendelssohn), Anna Hering, orchestral accompaniment on second piano, Carl Fiqué; "Siciliana" from "Sicilian Vespers" (Verdi), "Ständchen" (Schubert), "Tom, Jan and Harry" (Batten), Edna Meinken; "Walderauschen" (Liszt), "The Fountain" (Ravel), "The Juggleress" (Moszkowski), Katherine Maguire; "Voce di Donna" ("Gioconda") (Ponchielli), "O Irmengard" (Von Fielitz), "L'Heure Exquise" (Hahn), "Spirit Flower" (Campbell-Tipton), Edythe Norris; "Sunday Morning on Lake Geneva" (Bendel), "Scherzetto" (D'Indy), Mazurka, G minor (Saint-Saëns), Lois Pinney Clark; "Estudiantina" (duet) (Lacome), Katherine Noack Fiqué and Edythe Norris; eighth "Hungarian Rhapsodie" (Liszt), Elsa Golding.

Katherine Noack Fiqué accompanied the vocal pupils in her inimitable manner, and Carl Fiqué played the orchestral parts of Grieg's piano concerto in A minor and Mendelssohn's "Capriccio Brillant" on a second piano.

San Carlo Opera Dates.

The San Carlo Opera Company, which is having a signally successful season in many cities, breaking all its own large records for receipts, will fill the following dates during January and February:

Minneapolis, Minn., Metropolitan Opera House, January 10-12.
St. Paul, Minn., Metropolitan Opera House, January 13-15.
Cedar Rapids, Ia., Green's Opera House, January 17-18.
Waterloo, Ia., Waterloo Theatre, January 19.
Des Moines, Ia., The Coliseum, January 20-22.
Sioux Falls, S. Dak., New Theatre, January 23.
Sioux City, Ia., Grand Opera House, January 25-26.
Omaha, Neb., Auditorium, January 27-29.
Lincoln, Neb., Auditorium, January 31-February 1.
Hutchinson, Kan., Convention Hall, February 2-3.
Wichita, Kan., The Forum, February 4-5.
Salina, Kan., Convention Hall, February 7-8.
Kansas City, Mo., Shubert Theatre, February 10-12.
St. Louis, Mo., The Odeon, February 14-26.

Dorothea North Meets with Success in Mississippi.

At her recent appearance in Laurel, Miss., with the Laurel Music Club, Dorothea North, soprano, of Chicago, scored a big success, as the following from the Laurel Leader will attest:

The Laurel Music Club scored a great success on last evening when Dorothea North filled her engagement to the delight of an immense audience in the Y. M. C. A. The inclemency of the weather did not weaken the determination of Laurel music lovers to hear Mme. North, nor did it dampen their enthusiasm. This wonderful soprano possesses a fine stage presence and was never in better voice. Her personality and general appearance won her audience even before her beautiful voice was heard. Her gown was a noticeably handsome creation. The voice of this excellent singer was under splendid control. Its sweetness and flexibility were unquestioned and the wide range enabled her to handle her varied program with perfect ease. She did equally as well in her foreign selections as in those in her own tongue. The words of Schumann-Heink, "One's true self is in one's voice" give us the key to Mme. North's success.

An Irion Musical Supper.

Mr. and Mrs. H. Irion (Mrs. Irion being known in the professional world as Yolanda Mëro, the pianist) gave a supper party in honor of Dr. and Mrs. Karl Muck, the conductor of the Boston Symphony Orchestra, on Thursday evening, January 6, after the concert of the orchestra, at their home at Euclid Hall.

Among the guests who met Dr. and Mrs. Muck were Mr. and Mrs. Josef Stransky, Mr. and Mrs. Fred T. Steinway, Melanie Kurt, Mr. and Mrs. Efreim Zimbalist (Alma Gluck), Mr. and Mrs. Rudolph Gaertner, Julia Culp, Clara Gabrilowitsch, Mrs. Samuel Untermeyer, Robert E. Dowling, Alexander Steinert, Dr. H. A. Cassebeer and Paul Strauss.

Chicago, January 4, 1916.

PHILADELPHIA'S MASTERFUL ORCHESTRA PLAYS SCHUMANN.

Inspired Performance of Romantic Symphony—Boston Opera Reappears—Gabrilowitsch Gives an Appealing Reading of Chopin Concerto.

Philadelphia, Pa., January 8, 1916.

The regular subscription concerts of the Philadelphia Orchestra were renewed after the holiday interval with an interesting program in which Lambert Murphy, the tenor, was one of the outstanding features. Mr. Murphy's beautiful tenor was heard in two numbers, the "Il mio Tesoro," from "Don Giovanni," and Lohengrin's "Narrative." Those familiar with Mr. Murphy's style will know that he enriched the former number with the most sane and intelligent treatment. It was in the dramatic "Narrative," however, that he did the best work and so impressed his audience that he was recalled several times.

Notwithstanding the excellence and popularity of Mr. Murphy's offering, however, one of the finest achievements of the concert was Leopold Stokowski's reading of the first Schumann symphony. The orchestra met his authoritative and at times inspired conducting of this melodious work with a tonal beauty and facile expressiveness really impossible of improvement. The performance of the "Oberon" overture and Svendsen's "Carnival de Paris," the first and last numbers of the concert, was equally proficient. The remaining number was the very interesting "Variations on an Original Theme," of Gustav Strube, the Baltimore educator, whose "Puck" was one of the most pleasing novelties offered by Mr. Stokowski in the local concerts two years ago.

BOSTON GRAND OPERA APPEARS.

Max Rabinoff's Boston Grand Opera Company and the Pavlova Ballet Russe returned to this city for three performances on New Year's Eve and New Year's Day. "Madame Butterfly," with Tamaki Miura, the Japanese prima donna, in the title role, was followed by the "Snowflakes" ballet on Friday night. Anna Pavlova's transcendent genius provided magnificent entertainment Saturday afternoon in "Puppenfee," a new ballet called "L'Colleen Crinoline," and divertissements, and Saturday night the bill consisted of "Pagliacci," with Giovanni Zenatello, and the ballet "Coppelia." In its every effort here this season this organization has maintained the highest artistic standards. On its final departure, Saturday night, Philadelphia wished it godspeed.

LATEST ORCHESTRAL CONCERT.

Ossip Gabrilowitsch every year looms larger in the world of music as a pianist of extraordinary merit. It is altogether consistent, therefore, that he should have elicited from the big audience of music lovers which attended this week's concerts of the Philadelphia Orchestra the somewhat unusual tribute of four enthusiastic recalls.

Mr. Gabrilowitsch played the Chopin concerto in E minor. What with the varying moods of its first movement, the delicate poetry of its second and the technical demands of the third, this is a work worthy of the effort of the most accomplished artist. Mr. Gabrilowitsch brought to its performance the sanity and the brilliant elucidating style which has given him high repute in the interpretation of the classics. In every detail it was a performance such as comes to the seeker after artistic perfection only once in a long while.

There were only two orchestral numbers on the program, and both were of a nature likely to please without presenting any disturbing perplexities whatsoever. Schumann's overture "Genoveva" opened the concert and the Sibelius symphony in E minor was the closing number. Leopold Stokowski conducted in especially authoritative vein.

H. P. Q.

Cadman's Tribute to Mrs. Macfarlane.

Charles Wakefield Cadman wrote a Detroit friend under a December date: "I am more than pleased to hear such glad reports of Harriet Story Macfarlane's progress and the good news of my songs in her capable hands and interpretative mentality. You have no idea how happy it makes me to know that my work is so artistically handled and that difficult songs in certain instances are made to get over by her artistry. I always feel safe when I know Harriet Story Macfarlane sings my songs, as her ideas seem consonant with mine in the rendering of them."

MINNA KAUFMANN'S ATTRACTIVE STUDIOS IN CARNEGIE HALL, NEW YORK.



MINNA KAUFMANN.

A Word Concerning Minna

Kaufmann, Singer and Teacher.

Those who read Minna Kaufmann's New York and Boston press reviews are convinced that here is one American singer who has succeeded in making an impression upon the critics. Philip Hale, of the Boston Herald, declared that "Mme. Kaufmann sang with true and compelling emotion, with a sincerity free from any taint of exaggeration." The New York Sun reported that "Mme. Kaufmann disclosed a voice of much natural beauty of quality; it is clear and fresh and her style is good."

In summing up these two of many critical opinions it will be found that Mme. Kaufmann possesses everything required of the successful Lieder and concert singer. Her interpretation of the German songs inspires the listener, and any singer who can do that is assured of universal popularity.

Mme. Kaufmann is recognized as one of the skillful exponents of the Lehmann method in this country. Her training was exceptional. For five years she studied with Marie Lehmann (sister of Lilli Lehmann), formerly royal chamber singer and many years prima donna of the Imperial Opera in Vienna.

The Kaufmann studios in Carnegie Hall, New York, reveal the touch of the artist and woman of taste. Between her concert engagements Mme. Kaufmann coaches a number of professional singers. Among the talented amateurs studying with her are several society women known for their cultured singing in the metropolitan salons.

During the spring season Mme. Kaufmann will make a tour east of Ohio. She has been engaged for concerts, recitals and lecture-recitals. Next season she will be heard in the Middle West, including an appearance in Chicago.

Mme. Kaufmann has devoted considerable time to the study of Russian songs, and she has been praised much for her work in this field by musical directors, Russian

composers and lecturers who have listened to her renditions. Operatic arias also are featured on her programs. Her soprano voice is remarkable for its purity and flexibility. A singer with such a range of accomplishments finds no difficulty in arranging programs for the concert platform, recital hall, musical club assembly or college auditorium. The clubs and colleges, more particularly, are becoming acquainted with Minna Kaufmann the artist and Minna Kaufmann the woman.

Malkin Music School Recital.

Five young boys, and six girls, violinists and pianists, shared in the Sunday afternoon program of the Malkin Music School, New York, January 9, when a good sized audience attended the affair, showing much interest in the manifestations of talent as exhibited in their playing. Of the pianists, Blanche Schnitzer is most advanced; she played works by Mendelssohn, Bach, Grieg and Schubert with excellent technic and expression. Melville Jacobs, violinist, is also well on the road to becoming a fine player; he was heard in Danclo's "Second Solo," op. 77.

The others who took part, all winning rounds of applause, were Elmore Jacobson, Annette Petchesky, Master Pivovarsky, Florence Silberfeld, Charles Platt, Dorothy Sugerman, Isidore Kadish and Clara Kantrowitz.

Brounoff's "Zion" Played.

At a musicale at the Blazejewicz studio, in New York, Platon Brounoff's orchestral suite "Zion" was performed with excellent technic and expression. Joseph Turin, tenor, pupil of Brounoff, sang Russian songs with beautiful voice. Many singers are studying Russian folksongs with the eminent Russian authority, Platon Brounoff, and coaching operatic music with him.

SCHUMANN-HEINK

Tour Season 1915-16 Now Booking

Direction: Wolffsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED

CONQUEROR KATHARINE GOODSON.

Noted Pianist Delights Audience in a Memorable Program—Her Masterful Playing.

Katharine Goodson's program for her recital last Thursday afternoon in Aeolian Hall, New York, was enough to make the reputation of a newcomer if it had been well played, and mar the reputation of an established favorite if it had been badly played. But Katharine Goodson has only to maintain a solidly established reputation. It is now several years since she first made her bow to a New York audience, and she has long since been acknowledged one of the few great woman pianists of the period. Few male pianists would care to test their popularity with such a serious and unsensational program of classical works as that which Katharine Goodson selected for her recent recital. Mozart's sonata in A major was followed by Beethoven's in C sharp minor. Then came Schumann's "Papillons," Brahms' rhapsody in E flat, the same composer's intermezzo in C, Bach's gigue in B flat from the first partita, Scarlatti's capriccio in E, and Beethoven's great sonata in A flat, op. 110.

That such a program as this should fill Aeolian Hall with an unusually enthusiastic audience is sufficient proof of the high esteem in which this English pianist is held by those who have the musical culture to understand the classics of the great masters.

Brahms' intermezzo had to be repeated, and the recitalist received enough applause to warrant several extra numbers had she chosen to lengthen her program unduly. As it was, she played a Beethoven minuet after the Scarlatti capriccio.

The services of a tuner, such as a harp or a violin always has, would have made that one refractory A flat—first line above the G clef—more acceptable to sensitive ears. Every chord in E, A flat, F minor, D flat, and in

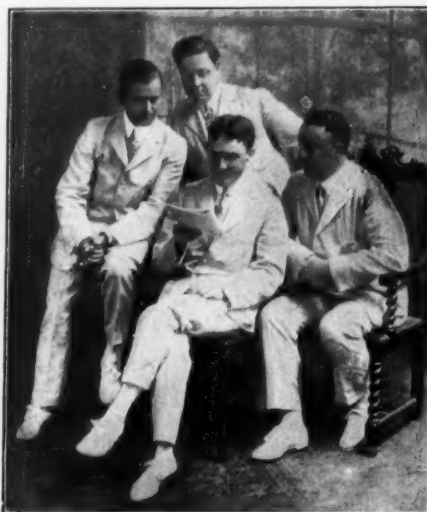
other keys was a little bit disturbed by the intrusion of that false unison, which was not a unison, in fact. In this respect the pianist is more at the mercy of little accidents to the strings than the violinist is. No one is to blame for strings that slip and stretch, but every musical ear is distressed by them. It made its presence quite unwelcome in the suave melody with which Beethoven's sonata in A flat opens, but it apparently did not prevent the pianist from giving a most poetic, impassioned and, at the same time, dignified performance of this elusive and enigmatical sonata.

The audience feted the player unreservedly.

**CRITERION QUARTET OF NEW YORK
A BUSY ORGANIZATION.**

Many Engagements Booked.

Since its appearance last fall at the nineteenth annual Maine music festivals, the Criterion Quartet of New York has been kept busy filling engagements in various sections of the country. The members of the quartet, which



CRITERION QUARTET.

achieved a success which the Bangor Daily News termed "almost sensational," are John Young, tenor; Horatio Rench, tenor; George Reardon, baritone, and Donald Chalmers, basso. Each of the singers is an individual artist, hence their ensemble work is very fine indeed.

Engagements for this quartet during January and February include appearances before the Crescent Club of Brooklyn; at Walton, N. Y.; Liberty, N. Y.; Batavia, N. Y.; Lockport, N. Y.; Philadelphia, Pa.; Ossining, N. Y.; Bridgeport, Conn.; Hackensack, N. J.; Baltimore, Md.; the Biltmore Hotel, New York; Brooklyn; Newark, N. J.; Bloomfield, N. J.; Newark, N. J.; White Plains, N. Y. Two appearances at Newark and two at Bridgeport are included, and the engagement at Hackensack will mark the third appearance there for these four talented gentlemen. On February 29 they leave for a three weeks' tour of Maine under the direction of William Rogers Chapman. In this connection, it may be stated that this tour is a direct result of the quartet's work at the Maine Festival.

**First Announcement of Plans for
Worcester's Next Music Festival.**

According to the first announcement made by the committee of the Worcester Music Festival, which is to be held in this Massachusetts city in the fall of 1916, Pierné's "The Children's Crusade" will be one of the works performed. This work was given at the 1915 festival, for the first time in Worcester, and its repetition in 1916 is in accordance with the third clause of the plan adopted some years ago in regard to festivals, which is the performing of an entirely new work, a very old familiar work, and of repeating the big work of the previous year.

It was also announced that Arthur Mees has been re-engaged as conductor. This indefatigable director has done excellent work in the handling of the choral forces at the Worcester festivals. The first rehearsal of the year will be on January 17, when a large attendance is predicted.

Arthur Hackett Scores in Philadelphia.

Arthur Hackett, the well known tenor, whom the veteran Boston vocal instructor, Arthur J. Hubbard, is proud to count among his artist-pupils, appeared recently for the first time in Philadelphia, singing the tenor part of "The Messiah." His artistic work was heartily welcomed by the public and praised by the critics as well.

SUNDAY NIGHT AT THE HIPPODROME.

Sousa and His Band, Tamaki Miura, Pavlova and Others Entertain Enthusiastic Audience.

A light and frothy program was given at the New York Hippodrome on Sunday evening, January 9, by the incomparable Sousa and his band, assisted by Tamaki Miura, Japanese soprano; Anna Pavlova, the Russian dancer; Jose Mardones, baritone; Giuseppe Gaudenzi, tenor; and five members of Mme. Pavlova's company. The instrumental numbers consisted of gems from various light opera successes, Sousa's "El Capitan," Strauss' "The Chocolate Soldier," Sullivan's "Pinafore," Herbert's "The Serenade" and Strauss' "The Gipsy Baron." Mme. Miura sang arias from the Japanese operas, "Iris" (Mascagni) and "Madame Butterfly" (Puccini) and "The Last Rose of Summer."

Pavlova, Zalewski and Kobleff danced the "Pas des Trois" of Drigo in a manner which called forth the enthusiastic praise of the audience and resulted in recall after recall. Mlle. Kuhn and Mr. Loboiko in the "Czardas" (Grossman) and Mlle. Plaskovietska and Mr. Kobleff in the minuet of Paderewski were cordially received, having to repeat portions of their dances. The performance was brought to a close with the dance of "The Dragon Fly" (Kreisler), by Mme. Pavlova. The audience continued to applaud and demand a repetition until the curtain was drawn as a gentle hint that the program of eleven numbers had already been drawn out to nearly three times its original length.

SOUSA IS KISSING VICTIM.

Hippodrome Bandmaster Is Considering Wearing a Muzzle.

(From the New York Times, January 10, 1916.)

If it keeps on Sousa will either have to give up appearing with his band when prima donnas are singing on the stage of the Hippodrome or wear a muzzle. Not long ago Emmy Destinn, appearing with Sousa on the night that a contract for her return to the Metropolitan was signed, kissed the bandmaster in full view of the audience. For a while after that Sousa was careful, but last night it happened again.

Tamaki Miura, the diminutive Japanese soprano, after she had finished singing "The Last Rose of Summer," suddenly pounced upon the composer, who had momentarily relaxed his vigilance, and imprinted a kiss, as high as she could on the famous whiskers. The bandmaster is of a retiring nature and feels that now a Bohemian and a Japanese prima donna have kissed him, neutrality is vindicated and there need be no more. Besides, his contract with the Hippodrome says nothing about osculation.

Lucy Gates Sings at Bagby Musical Morning.

At the 225th Bagby Musical Morning, which was given at the Waldorf-Astoria Hotel, New York, on Monday, January 3, Lucy Gates, soprano, was a solo artist. Miss Gates, who is rapidly becoming a favorite with metropolitan music lovers, sang the "Bell Song" from "Lakme" (Delibes) with particular beauty and clarity of tone. Her other numbers included Handel's "Come, My Beloved," Henschel's "Spring," and Alabieff's "The Nightingale," a Russian folksong. Her lovely voice and equally charming personality delighted the large and very fashionable audience, which was in attendance. The program closed with an unusually fine rendering of the duet from "Rigoletto" by Miss Gates and Pasquale Amato, baritone of the Metropolitan Opera Company.

Other artists who appeared on this program were Beatrice Harrison, cellist; Giovanni Martinelli, tenor, of the Metropolitan Opera Company, and Dr. William C. Carl, the noted organist.

Talented Morrissey Pupil's Engagement.

Hazel Bonton, a talented pupil of Marie Morrissey, has been engaged recently to sing in the choir of St. Mary the Virgin, Forty-sixth street, near Broadway, New York. Miss Bonton has a mezzo-contralto voice of unusual range and beauty, and has frequently substituted for Miss Morrissey both in church and concert work. Her teacher is very enthusiastic about her voice and talents and predicts a brilliant future for her.

Mrs. Snyder in New York.

Mrs. F. H. Snyder, the well known vocal teacher of St. Paul, Minn., head of the Vaninni School of Singing of that city, has just arrived in New York accompanied by a large number of her St. Paul class and will establish a studio in this city. Mrs. Snyder's long proved ability will doubtless win for her here the same prominent position among vocal teachers which she has so long enjoyed in St. Paul.

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ANNA FITZIU FOR THE METROPOLITAN.

Young American Soprano Selected for Foremost Role at the Foremost Opera House.

The accompanying photograph is that of Anna Fitziu, the young American soprano, who, as related in last week's



Photo by Bain News Service, New York.
ANNA FITZIU.

MUSICAL COURIER, has been selected to take the place of Lucrezia Bori in creating the leading role in the new Spanish opera, "Goyescas," by Enrique Granados, which is to be the feature of the season's novelties.

NEWS FROM THE NEW JERSEY CITIES.

(Continued from page 33.)

Charles Grant Shaffer stated that he believed the time had come for the Newark Musicians' Club to go still further in its movement to be of service to the city of Newark. The club, now being a very large one and composed of the representative musicians of the city, he believed ought to do something to arouse a greater interest in municipal music. He suggested that the committee ask the mayor to appoint a Municipal Music Committee composed of representative musicians, this body to look after the music in the parks, music in the public schools, such as public concerts, and general musical affairs of a municipal nature. He believed a series of concerts such as is being given each season in the Eliot Street School, ought to be given in many other public schools—educational concerts at a low cost. Many of the principals were willing to undertake such a scheme, he believed, if they did not fear the possibility of personally paying any deficit that might arise. If each school that made a profit would turn this money over to this Municipal Music Committee for a sinking fund, then in case some of the other schools were not so fortunate, the committee could assist them as might be necessary. This, he believed, would spur all of the schools to take a more active interest in music.

The committee also decided to take action very soon in a campaign to increase the Municipal Organ Fund, and urged other clubs and individuals to lend their assistance in building this fund up to the desired amount.

The membership of the Committee on Public Affairs is composed of: Charles Grant Shaffer, principal of the Eliot Street School; Louise Westwood, supervisor of Music in the Newark Public Schools; J. H. Huntington, Jr., first vice-president of the Newark Music Festival Association; Spaulding Frazer, city council; Thornton W. Allen, president of the Newark Musicians' Club and secretary of the Festival Association; Florence Mulford Hunt, Otto K. Schill, W. A. Theuer, Alexander Berne, George Downing and C. Mortimer Wiske, conductor of the Newark Festival.

The newly elected members of the Public Concert Committee are: George Kirwan, chairman; Florence Mulford Hunt, George Downing, Otto K. Schill, Hans Kronold, Dora Becker Shaffer, Charles Tamme, Louise Westwood,

Dr. Schaff, Robert Griesenbeck, Ethel Smith, Edwin Wickenhoefer, Alexander Berne, R. A. L. Smith, Mrs. Spaulding Frazer.

NOTES.

Arthur Klein, pianist, will be the principal soloist at the third concert of the present series at the Robert Treat School. Mr. Klein is also scheduled to give a concert at The von Ende School, New York, very soon.

Katherine Eyman, pianist, will give a recital in Wallace Hall on the evening of February 3.

The first concert this season of the Newark Symphony Orchestra will take place in the Palace Ball Room on January 17. Louis Ehrke is the conductor.

Fritz Kreisler will appear in Newark this Friday evening in Krueger Auditorium.

A concert to be given for the benefit of the Milk Dispensary of the Babies Hospital, Newark, will take place in Wallace Hall on January 27. Dr. Frank E. Miller, of New York, will deliver an address on "The Use of the Voice in Speech and Song." The soloists will be Violet Dalziel, soprano; Katherine Dayton, contralto; C. Judson House, tenor, and Alfred Kaufman, bass. The second half of the program will be devoted to a song-cycle—"Panaesthesia, or the Birth of the Senses"—text by Dr. Miller and music by Ethel W. Usher. The concert is under the patronage of well known persons of Newark and the suburbs.

T. W. A.

Swedish Harpist Arrives in This Country.

Astrid Yden, Swedish harpist, has arrived in this country from Stockholm. Although this is the first time Miss Yden has been in America, her name is not unfamiliar to those music lovers here who are versed in harp history, as her accomplishments as a concert artist in England and on the Continent have won for her no end of popularity.

Miss Yden was born in Sundsvall, and she first studied the piano under Richard Anderson. It was on entering the Stockholm Academy of Music, at the age of thirteen, that she first devoted herself to the harp, but not then with any serious thought; indeed, the ambitious young student went at an early age to Berlin, where for several years she studied piano under H. Barth. Later Miss Yden took up her residence in London, where she spent several years as one of the prominent musical figures in that section. She studied with John Thomas, harpist to the king, and she frequently had the honor of playing before the members of the royal family, she being a particular favorite of the Princess Louise Schleswig-Holstein. She is to concertize in this country under the personal management of Victor C. Winton. An extensive tour is now being arranged for the gifted young artist for the coming season.

At Last a War Song.

(From the New York Sun.)

Missouri refutes the statement of the pacifists that we have no war song of our own. In proof of her contention she asks the nation to attune its throat and mind to the martial lay that she has dug up from her folk lore to supplant the milk and water spirit of "You Got to Quit Kicking My Dawg Around," which is at a discount since it became the funeral dirge of a great Missourian's once lively boomlet.

This newly discovered gem of Missouri's heroic age tells of the progenitor of the modern citizen of the State who can lick his weight in wildcats. Here are three stanzas:

"Old Bangum followed him to his den
To rob this wild boar of his life.
Come I cuttle down kill him carry corn.

"They fought for hours in the day
And then this wild boar stole away.

"Old Bangum followed him to his den
And there found the bones of a thousand men."

This song now roars over the Ozarks, echoes from one end of the State to the other and clashes like the din of artillery upon the ear drums of Capper and his peace loving Kansas brethren. Could anything be more inspiring than the deeds of the patriarch who "fought for hours in the day," and who slew the terror that had cleaned the bones of "a thousand men"? How weak in contrast the courage of Siegfried, how feeble the valor of Sir Galahad!

Who now can ask if we have a war song? Let every doubting pacifist wait and see the execution of this Mis-

souri rallying cry in the State's approaching Senatorial election.

PILZER'S NEW YORK RECITAL PROGRAM.**Violinist Introduces His Own Composition.**

At his annual New York recital, which will take place in Aeolian Hall, Monday evening, January 24, Maximilian Pilzer, violinist, will play the following program:

Le Trille du Diable.....Tartini
Romanze F major.....Beethoven
Gavotte.....Bach-Schumann
Capriccio.....Haydn-Burmester
Concerto E flat major.....Mozart
Presto.....Sinding
Slavonic Dance.....Dvorak-Kreisler
Bagatelle.....Fritz Stahlberg
Waltz.....Chopin
Novelette.....Pilzer
"Le Streghe" Witches Dance.....Paganini

A consummate artist and thorough master of his instrument, Mr. Pilzer has also introduced himself successfully



MAXIMILIAN PILZER.

as a composer. On this occasion he will play his own "Novelette," which work is being eagerly awaited by his many admirers.

Charles Gilbert Spross will be Mr. Pilzer's accompanist.

ARKADY BOURSTIN WARMLY**RECEIVED IN NEWARK.****Violinist Wins Praises with Arion Society.**

Arkady Bourstin, the young Russian violinist, who played for the Arion Society, in Newark, N. J., on Tuesday, December 14, received the following warm tribute in the Newark (N. J.) Evening News, December 15, 1915:

In Mr. Bourstin the Arion Society introduced to its patrons a violinist of exceptional ability, further acquaintance with whom is to be greatly desired. In these days, when the larger section of the public interested in music is inclined to listen only to the most noted singers, pianists, violinists or cellists, . . . it is difficult for many genuine artists to obtain the recognition their uncommon worth entitles them to. Mr. Bourstin is known, of course, to those musical circles in New York and other of our large cities which welcome and support talented newcomers in the concert field. He deserves to be known by all who appreciate violinistic art and delight in the finer manifestations of it.

Last night Mr. Bourstin played the andante and finale from Mendelssohn's concerto in E with orchestra, Svendsen's romance, Dvorak's "Mazurek" and Cecil Burleigh's "Village Dance," the last an encore number, with such a masterly command of the essentials to satisfying performance as excited enthusiasm. His bowing is firm and elastic, and his fingering so certain that his intonation is flawless. His tone is broad, smooth and warm and in drawing it from his instrument he shows a skill in nuancing and a grace in following melodic curves that obtain charming results. Not only is his musicianship sound, but he is an expressive player who is not led astray by any desire to cater to the audience by striving for sensational effects. He respects his art and translates sentiment without sentimentalizing. He has imagination, and was evident in his interpretation of the romance, his playing of which had an emotional glow that was quickly felt by his hearers.

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THE "BEATRICE BESSESEN THEATRE."

Albert Lea, Minn., is to have New Building Dedicated to Soprano.

In Albert Lea, Minn., a new theatre, known as the "Beatrice Besesen Theatre," is in process of construction. This is to stand as a monument to the soprano, Beatrice Gjertsen-Besesen. December 11, 1915, a local paper printed a general description of this building, from which the following excerpts are gathered:

"The 'Beatrice Besesen Theatre,' now being constructed by Dr. W. A. Besesen in the Central Block on Broadway, will be one of the most interesting features in the line of building and improvement this season. Of this undertaking Albert Lea can well be proud, since it so well fits the needs of our city and the surrounding territory.

"Not only will this building and its purpose satisfy the public desire in one line alone, but it will do so in various ways. Most of all it will stand as a monument to the talented prima donna, and Albert Lea will each year have the exceptional good fortune to hear the great singer in concert.

"Mme. Gjertsen-Besesen will have her studio rooms on the full second floor front, and will by March begin her work in the conservatory, teaching students with promising voices. This will afford many the unusual opportunity

of studying with one who stands first in the art of song. The good fortune of being trained by the distinguished singer at reasonable rates will doubtless bring many students of music to Albert Lea who otherwise would travel to New York or Boston to procure the same advantages.

"Realizing that it will be impossible for music students to obtain better instruction in America or abroad, we assure Mme. Besesen our sincere faith in her success, and wish to express our appreciation that she has decided to conduct her conservatory work in this locality. There will be other assistants to aid in teaching the drama, elocution, pipe organ and piano.

"A public recital by the students will be planned occasionally, and when such is arranged for the 'Beatrice Besesen Theatre' will be used. Also there will be plays or dramas given by the elocution students in the same theatre and some opera work by the advanced singing students when deemed best.

"The decorations and all of the theatre proper will be kept secret that the opening night may be a most pleasing surprise to all. It is reported, though, that a beautiful pipe organ is to be installed in the opera house.

"The building will have an attractive theatre front. It will be built in a way that will permit of more stories to be added when desirable. It will be a fireproof structure throughout, of concrete and steel, and most thoroughly modern in all respects."

Edward Maryon Honored.

Between two and three hundred of the leading residents of Montclair, N. J., were guests at the beautiful home of W. I. Lincoln Adams last Saturday evening, January 8, the occasion being a reception to Edward Maryon, director of the recently established Montclair Conservatory of Music, of which Antonia Sawyer is the manager. The evening was largely devoted to music presented by artists under Mrs. Sawyer's management. An excellent program was interpreted by Jenny Larson, soprano; Grace Whistler, contralto, and Harold S. Colonna, tenor.

The accompanists were Jessamine Harrison-Irvine and Frank Braun.

Mary Jordan's Important Engagements.

Three important engagements are booked for Mary Jordan, the contralto, for this week. January 10, marked an appearance at Lockport, N. Y., and January 11, at Batavia, N. Y. On Saturday, January 15, she is to be heard at the January musicale of the Rubinstein Club, which will be given at the Waldorf-Astoria Hotel, New York. Among her February engagements may be mentioned an appearance with the Apollo Club of Brooklyn, on the 29th. This will mark her third appearance with this organization, of which John Hyatt Brewer is the conductor.

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